THE CANONS of CRITICISM, AND GLOSSARY, BEING A SUPPLEMENT TO Mr. WARBURTON'S Edition OF SHAKESPEAR.

Collected from

The NOTES in that celebrated Work, And proper to be bound up with it.

By the OTHER GENTLEMAN of *Lincoln's-Inn.*

There is not a more melancholy object in the learned world, than a man who has written himself down.—In this case—one would wish that his friends and relations would keep him from the use of pen, ink, and paper, if he is not to be reclaimed by some other methods. Addison's *Freeholder*, N°. 40.

The SIXTH EDITION, with Additions.

LONDON:

Printed for C. BATHURST, opposite St. *Dunstan's* Church in *Fleet-street.*

M.DCC.LVIII.

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CANONS of CRITICISM,

AND

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BEING A

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TO

Mr. WARBURTON's Edition

OF

SHAKESPEAR.

BRITISH MUSEUM

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THE CANONS of CRITICISM, AND GLOSSARY;

THE Trial of the Letter ϒ, *alias* Y, AND SONNETS.

By THOMAS EDWARDS, Esq;

LONDON:
Printed for C. BATHURST, opposite St. *Dunstan's* Church in *Fleet-street*.

M.DCC.LVIII.

BRITISH MUSEUM

ADVERTISEMENT.

THE Canons of Criticiſm, and the Sonnets printed in Dodſley's Miſcellanys were ſo well received by the beſt Judges, that it is preſumed the Republication of them, together with the other pieces, which the Author left behind him, and which he had prepared for the preſs before his laſt illneſs, will be agreeable to the Public. The twenty-ſeven Sonnets, which now appear for the firſt time, are in the ſame taſte with thoſe in Dodſley's volume, correct, ſimple, not aiming at points or turns, in the phraſe and ſtructure rather ancient, for the moſt part of a grave, or even of a melancholy caſt; formed in ſhort upon the model of the Italians of the good age, and of their Imitators among us, Spenſer and Milton. The Trial of the letter Y is a very ſenſible piece of Engliſh criticiſm; a ſtudy, of which the Author was particularly fond, and in which few have ſhewn ſo exact a taſte.

Mr. Edwards was a Barriſter of Lincoln's-inn, Son and Grandſon of two worthy Gentlemen of the ſame profeſſion; he had a liberal Education, and an independent Fortune.

For his Character we may with the ſtricteſt juſ-

tice refer to his Epitaph, in the Church-yard of Ellesborough in Buckinghamshire.

Under this stone are deposited the Remains of
Thomas Edwards, Esq; of Turrick in this parish,
where he spent the last seventeen years
of a studious, usefull life.

He was sincere and constant in the profession and
practise of Christianity, without Narrowness or Superstition,
steadily attached to the cause of Liberty,
nor less an enemy to Licenciousness and Faction;
in his Poetry simple, elegant, pathetic;
in his Criticism exact, acute, temperate;
affectionate to his Relations, cordial to his Friends,
in the general Commerce of life obliging and entertaining.
He bore a tedious and painfull distemper with a Patience,
which could only arise from a habit of Virtue and Piety;
and quitted this life with the decent unconcern of one, whose
hopes are firmly fixed on a better.

He dy'd on the IIId day of January MDCCLVII, aged LVIII,
and this stone is inscribed to his memory,
with the truest concern and gratitude,
by his two Nephews and Heirs, Joseph Paice and Nathanael Mason.

The Gentleman, whose assistance Mr. Edwards acknowledges in the Preface, was Mr. Roderick, Fellow of Magdalen-college in Cambridge, and of the Royal and Antiquarian Societys. He dy'd some little time before his friend, bequeathing to him such of his Papers, as related to the Canons of Criticism: And the Additions to that work from those papers are inserted in their proper places.

SONNETS

TO

Three LADIES, ſent with the Book.

To the M. H. the * * *

LADY, whoſe fair approof I wiſh ſhould give
A glorious ſanction to whate'er I write;
Since what your well-pois'd judgment marks with white
Secure from envy will to ages live;

So may I in this arduous empriſe thrive,
As I not follow in the chaſe for ſpite;
But led by Love of True, and Fit, and Right,
In which good cauſe each gentle breaſt ſhould ſtrive:

While I with haſard of my own good name
Like *Calidore* purſue the Blatant Beaſt
In dear defenſe of Ladies' honeſt fame,
Which his foul mouth profanely taints with blame;
Let me, howe'er with dread and dangers preſs'd,
Enjoy the ſmiles of ev'ry virtuous dame.

A SON-

SONNETS.

To the R. H. the * * * *

LET HIM rail on, till ev'ry mouth cry
ſhame;
Of *his* ill word I little reckoning make
For Ladies' honor, and for *Shakeſpear*'s ſake;
So theſe I may defend from blot or blame:

But ill I bear, that any worthy name
Of thoſe, who virtue for their miſtreſs take,
And hate the ſland'rer like the poiſonous ſnake;
Should deem my juſt reproof deſerving blame.

Yet, if fair * * *ſpeak* in my defenſe,
If * vouchſafe her ſanction to my page,
If * * ſweetly deign to ſmile applauſe;
Aided by theſe and conſcious innocence,
I'll boldly brave the CRITIC's utmoſt rage;
And glory ſuff'ring in ſo juſt a cauſe.

SON-

SONNETS.

To Miſs * *

SWEET Modeſty, the third of that fair band,
Whom virtuous friendſhip, ill by churls deny'd
To Ladies' gentle boſoms, hath ally'd;
May I unblam'd your favoring voice demand,

While arm'd with Truth's good ſhield alone I ſtand
In *Shakeſpear*'s cauſe determin'd to abide
Th' outrageous efforts of inſulting pride,
And marks of Calumny's deteſted brand?

Deep are the wounds ſhe gives, and hard to heal.
Yet though enrag'd her hundred tongues ſhe join
With canker'd ſpite to blaſt my honeſt name,
I reck not much, nor bate my pious zeal;
But to the Fair and Good my cauſe reſign,
Who ſmile on Virtue, and whoſe ſmiles are Fame.

SONNETS.

To the REVEREND

Mr. WARBURTON.

SIR,

IF Fame is one of the ingredients, or, as you elegantly call them, [a]*Entremes* of happineſs; I am more obliged to You, whom I do not know; than to any perſon whom I do. Had not you called him forth to the public notice, the OTHER Gentleman of *Lincoln's-Inn* might have died in the obſcurity, which, You ſay, his modeſty affected; and the few people, who had read the laſt Edition of Shakeſpear, and the Supplement to it, after having ſighed over the one, and laughed at the other, would ſoon have forgotten both.

AS I have no reaſon to repent the effects of that Curioſity, which you

The Dedication and the Preface were added to the later editions of the Canons, on occaſion of a Note on the Dunciad B. IV. l. 567.

[a] MACBETH, Vol. VI. Page 392.

have raiſed *on my Subject*; to borrow another expreſſion of yours; I take this opportunity of thanking You for that civil treatment, ſo becoming a Gentleman and a Clergyman, which I have received at your Hands; and offer to your protection a work, "[b] from "which, if Shakeſpear, or good Let-"ters, have received any advantage, "and the Public any benefit or en-"tertainment; the thanks are due to "Mr. Warburton."

I am, Sir,

Not your enemy; though you have given me no great reaſon to be

Your very humble Servant;

Thomas Edwards.

[b] See Mr. Warburton's Preface, Page 20.

PREFACE.

I Now appear in public, not a little againſt my inclination; for I thought, I had been quit of the taſk of reading the laſt edition of Shakeſpear any more; at leſt till thoſe, who diſapprove of what I have publiſhed concerning it, ſhould be as well acquainted with it as I am; and that perhaps might have been a reprieve for life: but Mr. Warburton has dragged me from my obſcurity; and by inſinuating that I have written a libel againſt him, (by which he muſt mean the CANONS of CRITICISM, becauſe it is the only book I have written; I ſay, by this unfair inſinuation) he has obliged me to ſet my name to a pamphlet; which if I did not in this manner own before, it was I muſt confeſs owing to that fault Mr. Warburton accuſes me of; a fault, which He, who like Cato can have no remorſe for weakneſſes in others, which his upright ſoul was never guilty of, thinks utterly unpardonable; and that is *Modeſty*: Not that I was either aſhamed of the pamphlet, or afraid of my adverſary; for I knew, that my cauſe was juſt; and that truth would ſupport me even againſt a more tremendous antagoniſt, if ſuch there be;

but I thought it a work, which though not unbecoming a man who has more ſerious ſtudies, yet was not of that conſequence as to found any great matter of reputation upon.

Since then I am thus obliged to appear in public, I the more readily ſubmit; that I may have an opportunity of anſwering, not what Mr. Warburton has written againſt me, for that is unanſwerable; but ſome objections which I hear have been made againſt the Canons, by ſome of his friends.

It is my misfortune in this controverſy to be engaged with a perſon, who is better known by his name than his works; or, to ſpeak more properly, whoſe works are more known than read; which will oblige me to uſe ſeveral explanations and references, unneceſſary indeed to thoſe who are well read in him; but of conſequence towards clearing myſelf from the imputation of dealing hardly by him; and ſaving my readers a taſk, which I confeſs I did not find a very pleaſing one.

Mr. Warburton had promiſed the world a moſt complete edition of Shakeſpear; and, long before it came out, raiſed our expectations of it by a pompous account of what he would do, in the General Dictionary. He was very handſomely paid for what he promiſed. The expected edition at length comes out; with a title-page importing that the Genuine Text, *collated* with all the former editions, and then *corrected* and *emended*, is there ſettled. His preface

face is taken-up with deſcribing the great difficulties of his work, and the great qualifications requiſite to a due performance of it; yet at the ſame time he very cavalierly tells us, that theſe notes were among the amuſements of his younger years: and as for the Canons of Criticiſm and the Gloſſary which he promiſed, he abſolves himſelf, and leaves his readers to collect them out of his notes.

I deſire to know, by what name ſuch a behaviour in any other commerce or intercourſe of life would be called? and whether a man is not dealt gently with, who is only laughed at for it? I thought then, I had a right to laugh; and when I found ſo many haſty, crude, and to ſay no worſe, unedifying notes ſupported by ſuch magiſterial pride, I took the liberty he gave me; and extracted ſome Canons and an eſſay towards a Gloſſary from his work. If He had done it, he had ſaved me the labor: it is poſſible indeed, that he might not have pitched upon all the ſame paſſages as I did to collect them from; as perhaps no two people, who did not conſult together, would; but I defie him to ſay, that theſe are not fairly collected; or that he is unfairly quoted for the examples: if Mr. Warburton would have been more grave upon the occaſion, yet I did not laugh ſo much as I might have done; and I uſed him with better manners, than he ever did any perſon whom he had a controverſy with; except *one* gentleman, whom he is afraid of; if I may except even him.

But

But all this avails me nothing: I have read Shakeſpear at Lincoln's Inn; and have publiſhed my Canons of Criticiſm; and for this I am to be degraded of my gentility. A ſevere ſentence this—I find, that reading of Shakeſpear is a greater crime than high-treaſon: had I been guilty of the latter, I muſt have been indicted by my addition, tried by my peers, and ſhould not have loſt my blood, till I had been attainted; whereas here the puniſhment is incurred *ipſo facto*, without jury or trial.

I might complain of Mr. Warburton to his Maſters of the Bench, for degrading a Bariſter of their houſe by his ſole authority; but I will only reaſon coolly with him upon the equity of this new proceeding.

A Gentleman (if I do not mean myſelf, with Mr. Warburton's leave I may uſe that word) I ſay, a gentleman, deſigned for the ſevere ſtudy of the law, muſt not preſume to read, much leſs to make any obſervations on Shakeſpear; while a Miniſter of Chriſt, a Divine of the Church of England, and one, who, if either of the Univerſities would have given him that honour, would have been a Doctor in Divinity; or, as in his preface he decently expreſſes it, * *of the Occult Sciences*; He, I ſay, may leave the care of his living in the country, and his chapel in town, to curates; and ſpend his Heaven-devoted hours in writing obſcene and im-

* *Pref.* p. 26.

moral

moral notes on that author, and imputing to him ſentiments which he would have been aſhamed of.

Who is Mr. Warburton? what is *his* birth, or whence *his* privilege? that the reputations of men both living and dead, of men in birth, character, ſtation, in every inſtance of true worthineſs, much his ſuperiors, muſt lie at the mercy of his petulant ſatire, to be hacked and mangled as his ill-mannered ſpleen ſhall prompt him; while it ſhall be unlawful for any body, under penalty of degradation, to laugh at the unſcholar-like blunders, the crude and far-fetch'd conceits, the illiberal and indecent reflections; which he has endeavoured with ſo much ſelf-ſufficiency and arrogance to put-off upon the world as a ſtandard of true criticiſm?

After being degraded from my gentility, I am accuſed of dulneſs, of being engaged againſt Shakeſpear, and of perſonal abuſe: for the firſt; *if*, as * Audrey ſays, *the Gods have not made me poetical*, I cannot help it; every body has not the wit of the ingenious Mr. Warburton; and I confeſs myſelf not to be his match in that ſpecies of wit, which he deals-out ſo laviſhly in his notes upon all occaſions. As to the charge of being engaged againſt Shakeſpear; if he does not, by the moſt ſcandalous equivocation, mean His edition of Shakeſpear, it is maliciouſly falſe; for I defy him to prove, that I ever either wrote or ſpoke concerning Shake-

* *As you like it.*

ſpear,

ſpear, but with that eſteem which is due to the greateſt of our Engliſh Poets. And as to the imputation of perſonal abuſe; I deny it, and call upon him to produce any inſtance of it. I know nothing of the man, but from his works; and from what he has ſhewn of his temper in them, I do not deſire to know more of him; nor am I conſcious of having made one remark, which did not naturally ariſe from the ſubject before me; or of having been in any inſtance ſevere, but on occaſions where every gentleman muſt be moved; I mean, where his notes ſeemed to me of an immoral tendency; or full of thoſe illiberal, common-place reflections on the fair ſex, which are unworthy of a gentleman or a man; much leſs do they become a divine and a married man: and if this is called perſonal abuſe, I will repete it; till he is aſhamed of ſuch language, as none but libertines and the loweſt of the vulgar can think to be wit; and this too flowing from the fulneſs of his heart, where honeſt Shakeſpear gave not the leaſt occaſion for ſuch reflexions.

If any applications are made, which I did not deſign; I ought not to be anſwerable for them: if this is done by Mr. Warburton's friends, they pay him an ill complement; if by himſelf, he muſt have reaſon from ſome unlucky co-incidences, which ſhould have made him more cautious of touching ſome points; and he ought to have remembered, that a man, whoſe houſe

houſe is made of glaſs, ſhould never begin throwing ſtones.

But I have been told; that, whatever was my deſign, my pamphlet has in fact done an injury both to Mr. Warburton, and his bookſeller. I hope, I am not guilty of this charge: to do *him* an injury in this caſe, I muſt have taken away from him, or hindered him from enjoying, ſomething which he had a right to; if I have proved, that he had no real right to ſomething which he clamed; this is not injuring *him*, but doing juſtice to Shakeſpear, to the public, and to himſelf. I am juſt in the caſe of a friend of mine, who going to viſit an acquaintance, upon entering his room met a perſon going out of it: Prithee Jack, ſays he, what do you do with that fellow? Why, 'tis *Don Pedro di Mondongo* my Spaniſh maſter. Spaniſh maſter! replies my friend, why he's an errant Teague: I know the fellow well enough, 'tis *Rory Gehagan*; I have ſeen him abroad, where he waited on ſome gentlemen; he may poſſibly have been in Spain, but he knows little or nothing either of the language or pronunciation; and will ſell you the Tipperary Brogue for pure Caſtilian. Now honeſt *Rory* had juſt the ſame reaſon of complaint againſt this Gentleman, as Mr. Warburton has againſt me; and I ſuppoſe abuſed him as heartily for it: but nevertheleſs, the gentleman did both parties juſtice. In ſhort, if a man will put himſelf off in the world for what he is not; he may be ſorry for being diſcovered,

but he has no-right to be angry with the perſon who diſcovers him.

As to his bookſellers; it muſt be acknowleged, that thoſe gentlemen paid very dear for the aukward complement he made them in his preface; of their being, "*not the worſt judges, "or rewarders of merit*;" but, as to my hindering the ſale of the book, the ſupplement did not come-out till a twelvemonth after the publication of Mr. Warburton's Shakeſpear; and in all that time it had ſo little made its way, that I could meet with no-body, even among his admirers, who had read it over; nor would people eaſily believe, that the paſſages produced as examples to the Canons were really there; ſo that if it had merit, it was of the ſame kind with that of Falſtaff's; it was *too thick to ſhine*, and *too heavy to mount*; for people had not found it out: only they took it for granted, that an edition by Mr. Pope and Mr. Warburton muſt be a good one.

But the publication of the ſupplement has prevented the ſale, ſince that time. If it has, it muſt be becauſe the objections it contains againſt that performance are well grounded; otherwiſe, a little twelve-penny pamphlet could never ſtop the progreſs of eight large octavo volumes: the impartial public would have condemned the pamphlet, and bought-up the book. If then thoſe objections are juſt, what have I done; but diſcovered the faultineſs of a commodity, which Mr. Warburton had put-off upon

upon them; and they were, though innocently, putting-off upon the public, for good ware? In this caſe, therefore, Mr. Warburton ought to make them amends; though I doubt he will plead *caveat emptor*, and the complement in his preface, againſt refunding.

I thought it proper to haſten this new edition, which Mr. Warburton's ungentleman-like attack made neceſſary for my defenſe, as much as poſſible; and am proud to acknowlege, that I have received conſiderable aſſiſtance in it from a gentleman; who in a very friendly manner reſented the ill uſage I have met with, as much as if it had been done to himſelf. I have added a few new Canons; and given a great many more examples to the others: though, becauſe I would neither tire my reader and myſelf, nor too much incroach upon Mr. Tonſon's property; I have left abundant gleanings for any body, who will give himſelf the trouble of gathering them. This, I hope, will anſwer one objection I have heard; that I had ſelected the only exceptionable paſſages, a few faults out of great numbers of beauties, of which the eight volumes are full. This will never be ſaid by any perſon, who has read the eight volumes; and they, who do not care to give themſelves that trouble, ought not to paſs too haſty a judgment: whether it be true or no, will appear to thoſe who ſhall peruſe theſe ſheets. That there are good notes in his edition of Shakeſpear, I never did deny; but as he has had the plundering of two

dead men, it will be difficult to know which are his own; ſome of them, I ſuppoſe, may be; and hard indeed would be his luck, if among ſo many bold throws, he ſhould have never a winning caſt; but I do inſiſt, that there are great numbers of ſuch ſhameful blunders, as diſparage the reſt; if they do not diſcredit his title to them, and make them look rather like lucky hits, than the reſult of judgment.

Thus I have, for the ſake of the public, at my own very great haſard, though not of life and limb, yet of reputation, ventured to attack this giant critic; who ſeemed to me like his brother *Orgoglio*, of whom Spenſer ſays,

Book I. Canto 7. St. 9.

The greateſt Earth his uncouth Mother was,
And bluſt'ring Æolus *his boaſted Sire*;

And ſhe, after a hard labour,

Brought forth this monſtrous Maſſe of earthly Slime,
Puff'd up with empty wind, and fill'd with ſinful Crime.

I have endeavoured to take him in hand, as prince *Arthur* did *Orgoglio*; and the public muſt judge, whether the event has been like what happened to his brother on the ſame experiment:

But ſoon as breath out of his breaſt did paſſe,
The huge great body which the Giant bore
Was vaniſh'd quite; and of that monſtrous Maſſe
Was nothing left, but like an empty bladder was.

Canto 8. St. 24.

The

The world will not long be impoſed-on by ungrounded pretenſes to learning, or any other qualification; nor does the knowledge of words alone, if it be really attained, make a man learned: every true judge will ſubſcribe to Scaliger's opinion; "If, ſays he, a perſon's learning is to be judged-of by his reading, no-body can deny Euſebius the character of a learned man; but if he is to be eſteemed learned, who has ſhewn judgment together with his reading, Euſebius is not ſuch."

I ſhall conclude, in the words of a celebrated author on a like occaſion; * "It was not the purpoſe of theſe remarks, to caſt a blemiſh on his envied fame; but to do a piece of juſtice to the real merit both of the *work*, and its *author*; by that beſt and gentleſt method of correction, which nature has ordained in ſuch a caſe; of laughing him down to his proper rank and character."

* Remarks on the *Jeſuit* Cabal, p. 57, 58.

SONNET.

TONGUE-doughty Pedant; whoſe ambitious mind
Prompts thee beyond thy native pitch to ſoar;
And, imp'd with borrow'd plumes of Index-lore,
Range through the Vaſt of Science unconfin'd!

Not for Thy wing was ſuch a flight deſign'd:
Know thy own ſtrength, and wiſe attempt no more;
But lowly ſkim round Error's winding ſhore,
In queſt of Paradox from Senſe refin'd.

Much haſt thou written—more than will be read;
Then ceaſe from *Shakeſpear* thy unhallow'd rage;
Nor by a fond o'erweening pride miſ-led,
Hope fame by injuring the ſacred Dead:
Know, who would comment well his godlike page,
Critic, muſt have a Heart as well as Head.

CANONS

CANONS OF CRITICISM.

I.

A *Profeſſed Critic has a right to declare, tha this Author* wrote *whatever He thinks he* ought *to have written; with as much poſitiveneſs, as if He had been at his Elbow.*

II.

He has a right to alter any paſſage, which He does not underſtand.

III.

Theſe alterations He may make, in ſpite of the exactneſs of meaſure.

IV.

Where he does not like an expreſſion, and yet cannot mend it; He may abuſe his Author for it.

V.

Or He may condemn it, as a fooliſh interpolation.

VI.

As every Author is to be corrected into all poſſible perfection, and of that perfection the Profeſſed Critic is the ſole judge; He may alter any word or phraſe, which does not want amend-

ment, or which will do; *provided He can think of any thing, which he imagines* will do better.

VII.

He may find-out obſolete words, or coin new ones; and put them in the place of ſuch, as He does not like, or does not underſtand.

VIII.

He may prove a reading, or ſupport an explanation, by any ſort of reaſons; no matter whether good or bad.

IX.

He may interpret his Author ſo; as to make him mean directly contrary to what He ſays.

X.

He ſhould not allow any poetical licences, which He does not underſtand.

XI.

He may make fooliſh amendments or explanations, and refute them; only to enhance the value of his critical ſkill.

XII.

He may find out a bawdy or immoral meaning in his author; where there does not appear to be any hint that way.

XIII.

He needs not attend to the low accuracy of orthography, or pointing; but may ridicule ſuch trivial criticiſms in others.

XIV.

Yet, when He pleaſes to condeſcend to ſuch work, He may value himſelf upon it; and not only reſtore loſt puns, but point-out ſuch quaintneſſes,

neſſes, where, perhaps, the Author never thought of them.

XV.

He may explane a difficult paſſage, by words abſolutely unintelligible.

XVI.

He may contradict himſelf; for the ſake of ſhewing his critical ſkill on both ſides of the queſtion.

XVII.

It will be neceſſary for the Profeſſed Critic to have by him a good number of pedantic and abuſive expreſſions, to throw-about upon proper occaſions.

XVIII.

He may explane his Author, or any former Editor of him; by ſupplying ſuch words, or pieces of words, or marks, as he thinks fit for that purpoſe.

XIX.

He may uſe the very ſame reaſons, for confirming his own obſervations; which He has diſallowed in his adverſary.

XX.

As the deſign of writing notes is not ſo much to explane the Author's meaning, as to diſplay the Critic's knowlege; it may be proper, to ſhew his univerſal learning, that He minutely point out, from whence every metaphor and alluſion is taken.

XXI.

It will be proper, in order to ſhew his wit; eſpecially, if the Critic be a married Man; to take every opportunity of ſneering at the Fair Sex.

XXII.

He may miſquote himſelf, or any body elſe; in order to make an occaſion of writing Notes, when He cannot otherwiſe find one.

XXIII.

The Profeſs'd Critic, in order to furniſh his Quota to the Bookſeller, may write NOTES *of Nothing; that is to ſay, Notes, which either explane things which do not want explanation; or ſuch as do not explane matters at all, but merely fill-up ſo much paper.*

XXIV.

He may diſpenſe with truth; in order to give the world a higher idea of his parts, or of the value of his work.

XXV.

He may alter any Paſſage of his author, without reaſon and againſt the Copies; and then quote the paſſage ſo altered, as an authority for altering any other.

INTRO-

INTRODUCTION

To the First Edition.

SHAKESPEAR, an author of the greateſt genius that our, or perhaps any other, country ever afforded; has had the misfortune to ſuffer more from the careleſſneſs or ignorance of his editors, than any author ever did.

The firſt editions were, as Mr. Pope [a] obſerves, "printed from the prompter's book, or "the piece-meal parts written-out for the "players;" and are very much disfigured by their blunders and interpolations.

[b] "At length, ſays Mr. Warburton, he had "his appointment of an editor in form. But the "bookſeller, whoſe dealing was with wits, hav-"ing learnt of them I know not what ſilly "maxim, that none but a poet ſhould preſume "to meddle with a poet; engaged the ingenious "Mr. Rowe to undertake this employment. A "wit indeed he was; but ſo utterly unacquaint-"ed with the whole buſineſs of criticiſm; that "he did not even collate or conſult the firſt edi-"tions of the work he undertook to publiſh:" [I wiſh this does not appear to be the fault of other editors, beſide Mr. Rowe] "but contented

[a] Mr. Pope's *Pref.* p. 41. [b] Mr. W.'s *Pref.* p. 8.

" himſelf with giving us a meagre account of " the author's life, interlarded with ſome com- " mon-place ſcraps from his writings." The leaner Mr. Rowe's account was, it certainly ſtood the more in need of larding; but, meagre as it is, it helps a little to ſwell-out Mr. Warburton's edition.

The bookſellers however, who from employing Mr. Rowe are henceforth grown to be [c] proprietors; " not diſcouraged by their firſt unſuc- " ceſsful effort, in due time, made a ſecond; " and (though they ſtill" [fooliſhly] " ſtuck to " their poets) with infinitely more ſucceſs, in " the choice of Mr. Pope." And what did He do? Why, " by the mere force of an uncommon " genius, without any particular ſtudy or pro- " feſſion of this art," he—told us which plays he thought genuine, and which ſpurious; and degraded as interpolations ſuch ſcenes as he did not like, in thoſe plays which he allowed. He *then* (that is, after he had by his own judgment determined what was worth mending) " conſulted the old editions;" and from them mended a great number of faulty places.

" Thus far Mr. Pope;" which, it ſhould ſeem, was as far as a poet could go. But alas! " there was a great deal more to be done, before " Shakeſpear could be reſtored to himſelf."

Sanctius his animal, mentiſque capacius altæ
Deerat adhuc; et quod dominari in cætera poſſit.

The poets were to clear-away the rubbiſh; and then to make way for a more maſterly workman.

[c] Mr. W.'s *Preſ.* p. 9.

" This

" This therefore Mr. Pope,[d] with great mo-
" deſty and prudence, left to the critic by profeſ-
" ſion:" and, to give the utmoſt poſſible perfec-
tion to an edition of Shakeſpear, he with equal judgment and ſucceſs pitched-on Mr. Warburton, to ſupply his deficiency.

Here then is the foundation of the *Alliance between poet and critic*; which has this advantage over the famous one *between church and ſtate*, that here are evidently two diſtinct contracting parties: it is formed, not between Mr. Pope the critic, and Mr. Pope the poet; but between Mr. Warburton the critic, and Mr. Pope the poet; and the produce of this alliance is a ſort of *Act of Uniformity*; which is to put a ſtop to, by being the laſt inſtance[e] of, " the prevailing folly of
" altering the text of celebrated authors with-
" out talents or judgment;" and to * ſettle and eſtabliſh the text of Shakeſpear, ſo as none ſhall hereafter dare diſpute it.

Let us pauſe a little; and admire the profound judgment and happy ſucceſs of the projecter of this alliance. The reaſons hinted-at for Mr. Pope's not undertaking this work alone, are his great modeſty and prudence; the one made him judge himſelf unfit for this arduous taſk; the other prevented his undertaking it, as he was unfit. Now, if his co-adjutor had had the ſame qualities, what were we the nearer? How ſhould one be able to make-up the deficiences of the other? There muſt be a boldneſs of conjecture,

[d] Mr. W.'s *Pref.* p. 19. [e] *ib.* p. 19. * See the title.

a hardineſs in maintaining whatever is once aſſerted, and a profound contempt of all other editors, in a profeſs'd critic; which are incompatible with the qualities beforementioned, but which you will ſee the advantages of in many inſtances; in Mr. Warburton's edition.

To return. Here was work to be done in publiſhing Shakeſpear, which poets were not fit for. Though you might believe this on Mr. Warburton's word, or collect it from the bad ſucceſs of the poetical editors, and from the "[f] crude and ſuperficial judgments on books and "things" made by another great poet; "which "has given riſe to a deluge of the worſt ſort of "critical jargon:" yet I ſhall give you undeniable proof of it by one or two inſtances, out of many which are to be met-with in Mr. Warburton's edition.

In *King Lear*[g], Act III. Sc. 3. the fool ſays,

I'll ſpeak a prophecy, *or* e'er I go.

which Mr. Warburton alters to

I'll ſpeak a proph'cy, *or two*, e'er I go.

where the word *prophecy* is, with great judgment, I cannot ſay melted, but hammer'd into a diſſyllable, to make room for the word *two*; and you have the additional beauty of the open vowels, ſo much commended by Mr. Pope in his *Art of Criticiſm*; which make a fine contraſt to the agreeable roughneſs of the former part of the line.

[f] Mr. W.'s *Pref.* p. 18, 19. [g] Vol. 6. p. 26.

I ſhall

I ſhall not diſpute the genuineneſs of this prophecy; which is not, as Mr. Pope ſays, in the old edition; nor whether it is neceſſary to make the fool divide his diſcourſe with the method and regularity of a ſermon: but what I admire in this emendation, even above the harmony of the numbers, is the reaſon given for it; becauſe *or e'er I go* is not Engliſh. On the contrary, if we examine, I believe it will be found; that *e'er*, which is a contraction of *ever*, is never uſed, as it is here, in the ſenſe of *before*; without *or* being either expreſs'd or underſtood. I may ſay, there is hardly a more common expreſſion in our language; and, not to mention the Dictionaries, which render *or ever* by *antequam, prius-quam*; Mr. Warburton, as Dr. Caius ſays, "has * pray "his pible well;" to ſay an expreſſion is not Engliſh, which he may meet with frequently there; OR EVER *your pots can feel the thorns,*— Pſal. lviii. 8. OR EVER *the ſilver cord be looſed*, Eccleſ. xii. 6. OR EVER *they came at the bottom of the den*, Dan. vi. 24. *We*, OR EVER *he come near, are ready to kill him*; Acts xxiii. 15. Nay Shakeſpear himſelf uſes it, uncorrected by Mr. Warburton, in *Cymbeline*; Vol. 7. P. 241.

or e'er I could
Give him that parting kiſs.

And elſewhere.

Though Mr. Warburton, when it makes for his purpoſe, † interprets *a thing of no vowels* by *i. e. without ſenſe*; yet on other occaſions he

* *Merry Wives of Windſor*, Vol. 1. p. 290. † Vol. 7. p. 398.

ſeems very fond of theſe eliſions, ſo much avoided by the ill-judging poets. In 1 *Hen.* VI. Vol. 4. P. 489. where the vulgar editions, that is, all but his own, have,

—'tis preſent death.

He aſſures us, that Shakeſpear wrote;

—i'th' preſence 't's death.

a line, which ſeems penned for Cadmus when in the ſtate of a ſerpent.

Once more. In *Othello*, Act III. Sc. 7. the common editions read,

Farewel the neighing ſteed, and the ſhrill trump,
The ſpirit-ſtirring drum, th' *ear-piercing* fife,

This epithet of *ear-piercing* a poet would have thought not only an harmonious word, but very properly applied to that martial inſtrument of muſic; but Mr. Warburton ſays, I would[y] read,

th' fear-ſperſing fife.

which is ſuch a word, as no poet, nor indeed any man who had half an ear, would have thought of; for which he gives this reaſon, which none but a Profeſſed Critic could have thought of; that piercing the ear is not [z] *an effect on the hearers.*

Mr. Pope has been blamed by ſome people for the very fault, which Mr. Warburton charges

[y] To do Mr. W. juſtice, I would ſuſpect this is a falſe print; it ſhould be, I would *write*; for no man living can *read* ſuch a cluſter of conſonants.

[z] Vol. 8. p. 345.

on

on the other poetical editor, Mr. Rowe; not attending enough to the buſineſs he pretended to undertake: it has been ſaid, that he rather yielded to the haſty publication of ſome notes, which he had made *obiter* in reading of Shakeſpear; than performed the real work of an editor. If this be not ſo, what a prodigious genius muſt Mr. Warburton be; who can ſupply what Mr. Pope, "by the force of an uncommon genius," and in his matureſt age, could not perform; merely by giving us obſervations and notes, which, though they "[a] take "in the whole compaſs of criticiſm, yet (to "uſe his own words) [b] ſuch as they are, were "among his younger amuſements; when many years ago he uſed to turn-over theſe ſort "of writers, to unbend himſelf from more ſerious applications!" And here I muſt do Mr. Warburton the juſtice to ſay; that, however he may be ſlandered by the ignorant or malicious Tartufes, it is very apparent that he has not interrupted his more ſerious ſtudies by giving much of his time and attention to a playbook.

Mr. Pope's however, I ſuppoſe, was as good an edition as a mere poet could produce; and nothing, as Mr. Warburton juſtly obſerves, "[c] will give the common reader a better idea "of the value of Mr. Pope's edition; than the

[a] Mr. W.'s *Pref.* p. 14. [b] Ib. p. 19. [c] Mr. W.'s *Pref.* p. 10.

"two

" two attempts which have been ſince made " by Mr. Theobald, and Sir Thomas Hanmer, " in oppoſition to it; who——left their author " in ten times a worſe condition than they " found him." And this will plainly appear to any one, who compares Mr. Pope's firſt edition with Mr. Theobald's; before the bookſellers had an opportunity of tranſplanting the blunders of the latter into the text of the former: as indeed no ſmall number of readings, from both thoſe condemned editions, have unluckily crept into Mr. Warburton's alſo.

Mr. Pope ambitiouſly wiſhed, [d] that his edition ſhould be *melted-down* into Mr. Warburton's; as it would afford him a fit opportunity of *confeſſing* his miſtakes: but this Mr. Warburton with prudence refuſed; it was not fit, that the poet's and the critic's performances ſhould be confounded; and though they are, as we may ſay, rivetted together; particular care is taken, that they ſhould never run the one into the other: they are kept entirely diſtinct, and poor Mr. Pope is left

[e] diſappointed, unanneal'd,
With all his imperfections on his head.

To conclude. Nothing ſeems wanting to this moſt perfect edition of Shakeſpear, but the CANONS or RULES *for Criticiſm*, and the GLOS-

[d] Mr. W.'s *Pref.* p. 19. [e] That is the reading of the old Editions.

SARY;

SARY; which Mr. Warburton * left to be collected out of his Notes: both which I have endeavoured in ſome meaſure to ſupply; and have given examples, to confirm and illuſtrate each Rule. And I hope, when Mr. Warburton's edition is thus completed, by the addition of what his want of leiſure only hindered him from giving the public; it will fully anſwer the ends he propoſed in it: which are, "[f] Firſt, "to give the *unlearned reader* a juſt idea, and "conſequently a better opinion, of the art of "criticiſm; now ſunk very low in the popular "eſteem, by the attempts of ſome; who would "needs exerciſe it without either natural or ac-"quired talents: and by the ill ſucceſs of others; "who ſeem to have loſt both, when they come "to try them upon Engliſh authors. And ſe-"condly, to deter the [g] *unlearned writer* from "wantonly trifling with an art he is a ſtranger "to; at the expence of his own reputation, "and the integrity of the text of eſtabliſhed "authors:" which, if this example will not do, I know not what will.

* *Pref.* p. 14, 15. "I once deſigned to have given the rea-"der a body of Canons for literal Criticiſm, drawn out in form: "—but theſe uſes may be well ſupplied by what is occaſionally "ſaid upon the ſubject in the courſe of the following remarks." See alſo p. 16. lin. 25. as to the Gloſſary.

[g] *N. B.* A writer may properly be called *unlearned*; who, notwithſtanding all his other knowledge, does not underſtand the ſubject which he writes upon.

[f] Mr. W.'s *Pref.* p. 14, 15.

CANONS

THE CANONS or RULES FOR CRITICISM.

Extracted out of

Mr. Warburton's *Notes on Shakeſpear*.

CANON I.

A Profeſſed Critic has a right to declare, that his Author wrote *whatever he thinks he* ſhould *have written; with as much poſitiveneſs, as if he had been at his Elbow.*

EXAMPLE I. Vol. 4. P. 330.

" Never went with his forces into France."

" Shakeſpear wrote the line thus;
" Ne'er went with his *full* forces into France."

EXAMP. II. Ib. " Shakeſpear wrote, " as rich
" with prize."

EXAMP. III. Vol. 8. P. 163. "Shakespear "wrote, "*see too.*"—

EXAMP. IV.——P. 339. "Shakespear wrote—
"*make* more virtuous," &c.

EXAMP. V. Vol. 4. P. 333.
"So many thousand actions *once* a foot"

"Shakespear *must have* wrote," *Anglicè* written;
"'*t once* a foot," i. e. at once." WARB.

Yet I doubt, Mr. Warburton cannot shew an instance, where *at* has suffered this apostrophe; before his Edition in 1747.

EXAMP. VI. Vol. 2. P. 444. We must read, as Shakespear *without question* wrote;
"And *thyself*, fellow Curtis." WARB.

EXAMP. VII. Vol. 5. P. 8. 2 HENRY VI.
Certainly Shakespear wrote, *East*.

EXAMP. VIII. Vol. 2. P. 250. LOVE'S LABOR'S LOST.
"It insinuateth me of *infamy*."

Mr. Theobald had corrected this to *insanie*: (from *insania*) Mr. Warburton's note is, "There is no "need to make the Pedant worse than Shakespear "made him; who *without doubt* wrote insanity." WARB.

But why, without doubt? Shakespear understood the Characters he drew; and why might not this Pedant, as well as others, choose to coin a new word; when there was an old one as good? In short, why might

might not Holofernes take the ſame liberty, as Mr. Warburton ſo frequently does?

EXAMP. IX. Vol. 1. P. 447. MEASURE FOR MEASURE.

" ——————I do perceive,
" Thoſe poor *informal* women are no more
" But inſtruments of ſome more mightier member
" That ſets them on.——"

i. e. " women who have ill concerted their ſtory. " *Formal* ſignifies frequently, in our Author, a " thing put into form or method: ſo *informal*, " out of method, ill concerted. How eaſy is it " to ſay, that Shakeſpear might better have wrote " *informing*; i. e. *accuſing!* But he, who (as the " *Oxford Editor*) thinks he did write ſo, knows " nothing of the character of his ſtile." WARB.

Whatever Shakeſpear *wrote*, he certainly *meant* (with the *Oxford* Editor) informing. He could not mean, that the ſtory was *ill concerted*, becauſe in the very next line *Angelo* ſuppoſes, that it was concerted by ſome *mighty* perſon concealed; to whom theſe women were only *inſtruments:* and it is treated throughout the ſcene, by *Angelo* and the Duke too, not as folly; but as malicious wickedneſs.

EXAMP. X. Vol. 3. P. 49. ALL'S WELL THAT ENDS WELL.

—many a man's tongue *ſhakes* out his maſter's undoing

" We ſhould read—*ſpeaks* out."—WARB.

But Why? To *ſpeak out his undoing* is awkward, if it be Engliſh at all. To *ſhake-out* is more expreſſive; as it gives us the idea of raſh and unadviſed ſpeaking: *temere et leviter effutire.*

EXAMP. XI. Vol. 8. P. 45. ROMEO and JULIET.

" *Laura* to his lady was but a kitchen-wench—
" *Dido* a dowdy—*Thiſbe* a grey-eye or ſo, but *not* to
" the purpoſe.

" We ſhould read and point it thus,

" *Thiſbe* a grey-eye, or ſo: But *now* to the purpoſe.

" He here turns, from his diſcourſe on the
" effects of love, to enquire after *Romeo*. WARB.

Mercutio's (the ſpeaker) next words are—Signior *Romeo*, bonjour; there's a French ſalutation to your French ſlop.

Very much *to the purpoſe*, truly!

EXAMP. XII. Vol. 8. P. 51. ROMEO and JULIET.

" —Though his face be better than any man's,
" yet his legs exceed all men's—&c.

" We ſhould read—be *no* better than *another* man's.—WARB.

In order, I ſuppoſe to ſet the old Nurſe's *thoughs* and *yets* into a little better form; not conſidering, that ſhe confounds them again, in the very next Sentence—*though they may not be talk'd-on, yet are they paſt compare.*

EXAMP. XIII. Vol. 8. P. 282. OTHELLO.

" ——————Gone ſhe is:
" And what's to come of my *deſpiſed* time
" Is nought but bitterneſs—"

" Why *deſpiſed* time? We ſhould read—*de-*
" *ſpited*, i. e. vexatious. WARB.

Why

Why deſpiſed? Why, becauſe he would deſpiſe it himſelf: or perhaps, becauſe this marriage was conſidered by him as caſting ſuch a reflexion on his family; as would render it, and him, contemptible for the reſt of his life: as he ſays afterwards of his daughter to Othello, that ſhe

—— "t' incur a *general mock*,
"Run from her guardage to the ſooty arms
"Of *ſuch* a *Thing* as *Thou*. —

To produce all the examples Mr. Warburton has furniſhed us with to this Canon, would be to make an extract from a great part of his Notes; however, I cannot help adding one more, which ſhews the true ſpirit of a Profeſſed Critic:

EXAMP. XIV. Vol. 4. P. 129. 1 HENRY IV. where lady Kate ſays to Hotſpur,

——"and thou haſt talk'd
* * * * * * *
"Of paliſadoes, *frontiers*, parapets," &c.

In the ſpecimen of Mr. Warburton's performance, which was given us in the General Dictionary, under the article of Shakeſpear, note Q, his words on this paſſage are as follows;

"All here is an exact recapitulation of the apparatus of a ſiege and defence; but the impertinent "word *frontiers*, which has nothing to do in the "buſineſs, has crept in amongſt them. SHAKESPEAR WROTE, *Rondeurs*; an old French word for "the round towers in the walls of ancient fortifications. The Poet uſes the ſame word engliſhed "in K. JOHN, Vol. 3. P. 408.

"'Tis not the *rounders* of your old fac'd walls"

" This word was *extremely proper* here, and exactly " in place too, between the Paliſadoes and Para- " pets; for firſt is the paliſade, then the baſtion, " and then the parapet of the baſtion: for the old " baſtion was firſt a round tower, afterwards it was " reduced to a ſection of only the exterior face, as " may be ſeen in the plans of old fortified places; " at length it received the improvement of its pre- " ſent form, with an angle, flanks, and ſhoulders." WARB.

Yet, notwithſtanding the *extreme propriety* of this word, and the *exact order of place too* in which it ſtands; all this parade of military ſkill is ſilently dropped in Mr. Warburton's edition, and we are directed to read, after the *Oxford Editor*,

—FORTINS.

I do not think it a matter of very great conſequence, which of the words is retained; becauſe it ſeems not at all requiſite, that what a man talks in his ſleep, and is repeted by a Lady, who is not ſuppoſed to be deeply ſkilled in ſuch matters; ſhould have all the preciſeneſs of terms and method, which would be expected in a treatiſe on fortification: However, it would have been candid in Mr. Warburton, to have owned his miſtake; and to have acknowledged the correction of it, though it came from a gentleman, " who had been recommended " to him as a [a] poor Critic;" and whoſe neceſſities he boaſts to have ſupplied: but to give-up at once what SHAKESPEAR WROTE, and Mr. Warburton had ſupported with ſuch a pompous ſhew of learning, merely on an hint from ſo deſpiſed an Editor;

[a] See Mr. *W*'s Preface, p. 10.

looks,

looks, as if he had a mind to be thought the adviſer of the emendation.

CANON II.

He has a right to alter any paſſage, which he does not underſtand.

EXAMP. I. K. HENRY VIII. Vol. 5. P. 400.

" Which of the peers
" Have uncontemn'd gone by him; or, at leſt,
" *Strangely* neglected?"
" The plain ſenſe requires to read
" *Stood not* neglected." WARB.

The plain ſenſe, to any one who attends to Shakeſpear's manner of expreſſing himſelf, is; Which of the Peers has gone by him not contemned, or, at leſt, not ſtrangely neglected; He leaves the particle *not*, which is included in the compound *uncontemn'd*, to be ſupplied before the latter clauſe.

There is an inſtance of a like manner of expreſſion in P. 404.

" I know her for
" A ſpleeny Lutheran; and not wholeſome to
" Our cauſe, that ſhe ſhould lie i'th' boſom of
" Our hard-rul'd king.

where we muſt ſupply " *that it is not* wholeſome."

And there is the like Ellipſis in this paſſage;

—— " What friend of mine,
" That had to him deriv'd your anger, did I
" Continue in my liking? Nay, gave notice
" He was from thence diſcharged?" P. 386.

But there are more than *two* editors of Shakeſpear, who have "regarded Shakeſpear's anomalies "(as we may call them) amongſt the corruptions of "his text; which therefore they have caſhier'd to "make room for a jargon of their own:" as Mr. Warburton obſerves in his *Preface*, P. 16.

EXAMP. II. Vol. 8. P. 88. ROMEO AND JULIET.

"Now afore God, this rev'rend holy friar
"All our whole city is much bound *to him.*

"*to him.*] For the ſake of the grammar I would "ſuſpect Shakeſpear wrote,

—"much bound to *hymn.*"

"*i. e.* praiſe, celebrate." WARB.

And I, for the ſake of Mr. Warburton, would ſuſpect; that he was not thoroughly awake, when he made this Amendment. It is a place, that wants no tinkering; Shakeſpear uſes the nominative caſe abſolute, or rather elliptical, as he does in HAMLET;

"Your Majeſty and we that have free ſouls,
"It touches us not." Vol. 8. P. 196.

"But yeſternight, my Lord, ſhe and that Friar
"I ſaw them at the priſon."

MEASURE FOR MEASURE, Vol. 1. P. 444.

"The trumpery in my houſe, go bring it hither."

Vol. 1. P. 70. TEMPEST.

And this is a frequent way of ſpeaking, even in proſe.

EXAMP. III. Vol. 3. P. 64. ALL'S WELL THAT ENDS WELL.

"*Diana.*—Think you 'tis ſo;
"*Helden.* Ay ſurely, *meer* the truth.

"We

" We ſhould read *meerlye* truth; *i. e.* certainly. So " Sir Thomas Moore,

" That we may *merelye* meet in heaven." WARB.

Why ſhould we not keep to Shakeſpear's words; and ſay, he uſes the adjective adverbially; as he does in many other places? " *equal* ravenous, as he " ſubtil." V. 350. HEN. VIII. " I am myſelf *in-* " *different* honeſt." VIII. 184. HAMLET. Nor needed Mr. Warburton to quote Sir Thomas Moore here; except for the obſolete way of ſpelling *meerlye*, which he has judiciouſly followed: for *meer* the truth, ſignifies, *ſimply*, *purely* truth, not *certainly*; which is a needleſs repetition of *ſurely*.

EXAMP. IV. Vol. 6. P. 84. K. LEAR.

" But mice, and rats, and ſuch ſmall *deer*,
" Have been Tom's food for ſeven long year."

For *deer*, veniſon, Mr. Warburton, after Sir T. Hanmer, chooſes to read *geer*, dreſs or harneſs.

EXAMP. V. Vol. 5. P. 303.

— " The *adulterate* Haſtings."

adulterate Shakeſpear uſes for *adulterous*: but Mr. Warburton, becauſe he would be correcting, alters it to *adulterer*; yet he left the word untouched in that line in HAMLET, Vol. 8. P. 147.

" Ay, that inceſtuous, that *adulterate* beaſt."

EXAMP. VI. Vol. 3. P. 382. The WINTER'S TALE.

" The *Fixure* of her eye has motion in't."

" This is ſad nonſenſe. We ſhould read,
" The *Fiſſure* of her eye,"—
" *i. e.* the Socket, the place where the eye is." WARB.

The

The meaning of the line in the original is, Though the eye be fixed, (as the eye of a ſtatue always is) yet it ſeems to have motion in it; that tremulous motion, which is perceptible in the eye of a living perſon; how much ſoever one endeavours to fix it.

Shakeſpear uſes the word in the MERRY WIVES OF WINDSOR, Vol. 1. P. 305.

— "The firm *Fixure* of thy foot would give an "excellent motion to thy gate," &c.

And in TROILUS and CRESSIDA. Vol. VII. P. 386.

deracinate
"The unity and married calm of ſtates,
"Quite from their *fixure*.

Fiſſure, Mr. Warburton's word, never ſignifies a ſocket; but a ſlit.

EXAMP. VII. Vol. 5. P. 446. K. HENRY VIII.

—"Theſe are but ſwitches to'*em*."
"To what, or whom? —
"We ſhould point it thus,
"Theſe are but ſwitches — *To 'em.*
"i. e. *Have at you*; as we now ſay. He ſays this, "as he turns upon the mob." WARB.

To whom? ſays Mr. Warburton — why, to the mob. *to them*, is equivalent to, *in their account*; nor is there a more common expreſſion in the Engliſh language; ſuch a thing is nothing *to them*, a trifle *to them*, a flea-bite *to them*, &c.

It is however ſomething new, that *to* THEM ſignifies *Have at* YOU.

Ex-

EXAMP. VIII. Vol. 8. P. 82. ROMEO AND JULIET.

" Your firſt is dead, or 'twere as good he were,
" As living *here*, and you no uſe of him."

Here, ſignifies *in this world*; not *in Verona*. Sir Thomas Hanmer and Mr. Warburton, not underſtanding this, alter it to, living *hence*.

EXAMP. IX. Vol. 8. P. 265. HAMLET.

" And flights of angels *ſing* thee to thy reſt."

" What language is this, of *flights ſinging?* We " ſhould certainly read,

" And flights of angels *wing* thee to *thy reſt*.
" i. e. carry thee to heaven." WARB.

What language is this? why Engliſh certainly, if he underſtood it. *A flight* is a flock, and is a very common expreſſion; as a *flight* of woodcocks, &c. If it had not been beneath a *profeſs'd critic*, to conſult a Dictionary; he might have found it rendered, *Grex avium*, in Littleton; *Une volée*, in Boyer; and why a *flight* of angels may not *ſing*, as well as a *flight* of larks, reſts upon Mr. Warburton to ſhew.

EXAMP. X. Vol. 8. P. 299. OTHELLO.

" If virtue no *delighted* beauty lack."

" This is a ſenſeleſs epithet. We ſhould read, " *belighted* beauty;" i. e. white and fair. WARB.

It would have been but *fair* for Mr. Warburton to have given us ſome authority, beſides his own, for the word *belighted*; at leſt, in that ſignification: but till he does, we may ſafely think, that Shakeſpear uſed *delighted*, either for *delightful*, or *which is delighted in*. We may reckon it among his anomalies abovementioned; and juſtify ourſelves by an obſervation

tion of Mr. Warburton's in CYMBELINE, Vol. VII. P. 316. note 6. on the words *inviſible inſtinct*: "The "poet here transfers the term belonging to the ob- "ject upon the ſubject; unleſs we will rather ſuppoſe "it was his intention to give *inviſible* (which has a "paſſive) an active ſignification."—If Mr. W. had remembered this obſervation, and had only changed the places of the words *object*, *ſubject*, *paſſive*, and *active*; he needed not to have coined the word *belighted* for *fair*.

EXAMP. XI. Vol. 8. P. 301.— OTHELLO.

"*defeat* thy favour with an uſurped beard"

"This is not Engliſh. We ſhould read, *diſſeat* thy "favour; i. e. turn it out of its ſeat, change it for "another." WARB.

Defeat ſignifies, among other things, to *alter*, to *undo*; as the word *defaire*, from whence it comes, does: *Defeaſance* has the ſame ſignification. But Mr. Warburton gives a pleaſant reaſon for his correction: "The word *uſurped* directs to this reading." For you know, *uſurpation* neceſſarily implies the *diſſeating* or dethroning the former king.

I aſk Mr. Warburton's pardon, for having in the former edition ſuſpected him of making that word; I find, it is uſed by good authority: nevertheleſs, there is neither reaſon nor authority for bringing it in here.

EXAMP. XII. Vol. 4. P. 104. HENRY IV.

"Thou haſt the moſt unſavoury ſimilies; and art, "indeed, the moſt *incomparative*, raſcallieſt, ſweet, "young prince."

"*incomparative*, Oxford editor.—Vulg. *compara-* "*tive*." WARB.

This

This emendation of *incomparative* (I ſuppoſe, in the ſenſe of *incomparable*) Mr. Warburton adopts for the ſame reaſon, which put Sir Thomas upon making it; becauſe he did not underſtand the common reading, *comparative:* which Shakeſpear uſes here in the ſenſe of *dealing in compariſons*; or, if we may ſay ſo, a *ſimile-monger*. In this place he uſes it as an adjective; but he has given us the ſame word as a ſubſtantive, in the ſame ſenſe, in this very play; P. 160.

" And gave his countenance, againſt his name,
" To laugh with gybing boys, and ſtand the puſh
" Of every beardleſs, vain *comparative*."

I think theſe gentlemen had the ſame reaſon for altering *iteration* for *attraction*, a few lines lower; where, after Prince Harry had ludicrouſly quoted a text of Scripture, Falſtaff ſays; " O, thou haſt damnable *iteration*."—which, I ſuppoſe, means a way of *repeting* or quoting Scripture. In TROILUS and CRESSIDA (VII. 426.) *iteration* is applied to the *repeting*, or, as it is there called, *citing* of old hackney'd ſimilies.

EXAMP. XIII. Vol. 4. P. 152. Firſt Part of HENRY IV.

" Methinks, my *moiety*, north from Burton here,
" In quantity equals not one of yours."

" *Methinks, my moiety*,—] Hotſpur is here juſt " ſuch another divider as the Iriſhman, who made " *three halves:* Therefore, for the honour of Shake- " ſpear, I will ſuppoſe, with the Oxford editor, " that he wrote *portion*." WARB.

If it were not for loſing that fooliſh book-jeſt about the Iriſhman, theſe two editors might as well have

have ſuppoſed, that Shakeſpear uſed *moiety* for *portion*, *ſhare*, in general; for ſo he has uſed it in KING LEAR, Vol. 6. P. 3.

—" equalities are ſo weigh'd, that curioſity in " neither can make uſe of either's *moiety*."

Now theſe *moietys* were only third parts or ſhares of the kingdom, in the one place as well as the other.

EXAMP. XIV. Vol. 1. P. 104. MIDSUMMER NIGHT'S DREAM.

—" my chief humour is for a tyrant; I could play " Ercles rarely, or a part to tear a *cat* in."

" We ſhould read, A part to tear a *cap* in; for " as a ranting whore was called a *tear-ſheet*, [2d " part of HEN. IV.] ſo a ranting bully was called " a *tear-cap*." WARB.

Nic. Bottom's being called *Bully* Bottom, ſeems to have given riſe to this judicious conjecture; but it is much more likely that Shakeſpear wrote, as all the editions give it, " a part to *tear a cat* " *in*;" which is a burleſque upon Hercules's killing a lion.

EXAMP. XV. Vol. 2. P. 60. MUCH ADO ABOUT NOTHING.

" Out on thy ſeeming—I will *write* againſt it."

" What? a libel? Nonſenſe. We ſhould read, I " will *rate* againſt it; i. e. *rail* or *revile*." WARB.

Does Mr. Warburton then find it impoſſible to write, unleſs he writes a libel? However that be, this

this emendation makes the matter worſe; for we cannot ſay, I will *rate* againſt a thing, or *revile* againſt it, tho' *rail* we may; but that is not much better than *libelling*.

EXAMP. XVI. Vol. 3. P. 431. KING JOHN.

——"this day grows wondrous hot;
"Some *airy* devil hovers in the ſky,
"And pours down miſchief"——

"We muſt read, *fiery* devil; if we will have the "cauſe equal to the effect." WARB.

Airy devil ſeems an alluſion to the Prince of the power of the air; but the effect deſcribed is *pouring down* miſchief, which would ſuit a *watery* devil better than a *fiery* one.

EXAMP. XVII. Vol. 4. P. 110. Firſt part of HENRY IV.

"I then all ſmarting with my wounds; being *gall'd*
"To be ſo peſter'd with a popinjay,
"Out of my grief, and my impatience
"Anſwer'd, neglectingly, I know not what, &c.

"in the former editions it was,
"I then all ſmarting with my wounds being *cold*,
"To be ſo peſter'd," &c.

"But in the beginning of the ſpeech, he repre-"ſents himſelf at *this* time not as *cold*, but *hot*, and "inflamed with rage and labour.

"When I was dry with rage and extreme toil," &c.

"I

" I am perſuaded therefore, that Shakeſpear
" wrote and pointed it thus,

" I then all ſmarting with my wounds; being *gal'd*
" To be ſo peſter'd with a popinjay," &c. WARB.

Mr. Warburton, in order to make a contradiction in the common reading, and ſo make way for his emendation; miſrepreſents Hotſpur, as at *this time* [when he gave this anſwer] *not cold, but hot*. It is true, that at the beginning of his ſpeech, he deſcribes himſelf as

—" dry with rage and extreme toil,
" Breathleſs and faint, leaning upon his ſword."

Then comes-in this gay gentleman, and holds him in an idle diſcourſe, the heads of which Hotſpur gives us; and it is plain by the context, it muſt have laſted a conſiderable while. Now, the more he had heated himſelf in the action, the more, when he came to ſtand ſtill for any time, would the cold air affect his wounds: But though this imagined contradiction be the reaſon aſſigned for changing *cold* into *gal'd* or *galed*; (for ſo he miſ-ſpells it, both in text and notes; to bring it nearer, I ſuppoſe, to the traces of the original) it is probable, the real reaſon for this emendation was, becauſe otherwiſe he could not make it join with the following line,

" To be ſo peſter'd with a popinjay."

But this objection will be removed, if we allow, what is undeniably the caſe in ſome other places †,

† Ex. gr. in HEN. V. Vol. 4. P. 73. Theob. 1ſt Edit. and in 2. HEN. VI. P. 190, by Mr. W's advice: ſo probably in HEN. VIII. Act 3. Sc. 1. Wolſey's ſpeech, beginning, Noble Lady; where the ſecond line ſhould follow the third. Vol. 5. P. 395. Mr. W's Edit.

that

that the lines have been tranſpoſed; and read them thus,

" I then all ſmarting with my wounds being cold,
" Out of my grief, and my impatience
" To be ſo peſter'd with a popinjay,
" Anſwer'd neglectingly," &c.

EXAMP. XVII. Vol. 2. P. 336. AS YOU LIKE IT.

Clown. " You have ſaid; but whether wiſely or " no, let the *foreſt* judge."

We ſhould read, *Foreſter*; i. e. the Shepherd, who was there preſent. WARB.

It would have been kind in Mr. Warburton to tell us, *why* we ſhould read *foreſter*; when the other word is better. Nothing is more uſual than to ſay, the *town* talks, the whole *kingdom* knows of ſuch a thing; and one would imagine, Mr. Warburton could not have had a relation to one of the Inns of Court ſo long; and not hear of a Man's being tried by his *Country*.

EXAMP. XVIII. Vol. 2. P. 22. MUCH ADO ABOUT NOTHING.

" Therefore all hearts in love uſe *their* own tongues;
" Let every eye negotiate for itſelf," &c.

Mr. Warburton, after the Oxford Editor, reads *your* own tongues: but there is no need of mending the old reading, by an aukward change of the perſons; *Let*, which is expreſſed in the ſecond line, is underſtood in the firſt. See Ex. XXI.

EXAMP. XIX. Vol. 2. P. 47.

" —And for your writing and reading, let them
" appear when there is *no* need of ſuch vanity—]
" Dogberry is only abſurd; not abſolutely out of
" his ſenſes. We ſhould therefore read, *more* need."
WARB.

What Mr. Warburton ſays of Dogberry, is as much as can fairly be ſaid of himſelf; when he corrects only this one contradictory blunder of his, among an hundred, of which his ſpeeches are full; and which make the humour of his Character. He is perpetually making theſe *qui-pro-quos*; as Mr. Warburton's friends the French call them.

EXAMP. XX. Ibid. P. 61.

" Who hath indeed moſt like a *liberal* villain
" Confeſs'd the vile encounters they have had.

" moſt like a *liberal* villain] We ſhould read, like
" an *illiberal* villain." WARB.

This is what Mr. Warburton calls *the rage of correcting*; for if he had given to the word *liberal*, the ſame explanation as he does in OTHELLO, Vol. 8. P 310. *liberal* for *licentious*; or even taken it for *free, unreſerved*; he needed not have altered Shakeſpear's words.

EXAMP. XXI. Ibid. P. 63.

" But mine—*and* mine I lov'd,—*and* mine I prais'd,
" *And* mine that I was proud on—mine ſo much,
" That I myſelf was to myſelf not mine,
" Valuing of her—why ſhe—O ſhe is fallen," &c.

" The ſenſe requires, that we ſhould read AS in " theſe three places." WARB.

And he goes-on to give us what he imagines to be the reaſoning of the ſpeaker. But this correction is owing to want of attention; and, if I am not miſtaken, makes it little better than nonſenſe; he takes *mine* to be the accuſative caſe, which is the nominative, in appoſition with *ſhe*. If theſe lines are read with proper pauſes, here is a fine climax; which is ſpoil'd by his emendation: perhaps he did not know, that *whom* or *that* is to be underſtood after *mine* in the two firſt places; as it is expreſſed in the third.

EXAMP. XXII. Vol 2. P. 113. MERCHANT OF VENICE.

" See to my houſe, left in the FEARFUL guard
" Of an unthrifty knave——

" But ſurely *fearful* was the moſt truſty guard for " a houſe-keeper, in a populous city— I *ſuppoſe* " therefore, that Shakeſpear wrote—

" FEARLESS guard, i. e. *careleſs*, &c." WARB.

And upon this *ſuppoſition* he alters the text, without giving any authority for uſing *fearleſs* for *careleſs*; forgetting in the mean time, that if Launcelot was *fearful*, he might run away. But there is no need either of that conſtruction, or Mr. Warburton's alteration. *Fearful* guard here means, a guard of which he has reaſon to be *afraid*; which he cannot *truſt* or *rely* on.

EXAMP. XXIII. Vol. 2. P. 286. LOVE'S LABOR'S LOST.

" And cuckow buds of yellow hue
" Do paint the meadows *with delight*.

— " I would read thus,

" Do paint the meadows *much bedight*,"

" i. e. much *bedecked* or *adorned*; as they are in " ſpring time." WARB.

But if they are much *bedight* already, they little need painting.

EXAMP. XXIV. Vol. 2. P. 337. AS YOU LIKE IT.

" O moſt gentle *Jupiter!*

" We ſhould read, *Juniper*—alluding to the " proverbial term of a Juniper lecture: a ſharp " or unpleaſing one; *Juniper* being a rough prick- " ly plant." WARB.

Not to take notice of this *gentle*, *rough*, *prickly* plant, which Mr. Warburton has found out; I believe no body but he would have dreamed of a Juniper lecture here, any more than above; where the ſame Roſalind ſays,

" O *Jupiter!* how weary are my ſpirits!

EXAMP. XXV. Vol 5. P. 8. 2 HENRY VI.

" And all the wealthy kingdoms of the *weſt*,"

" Certainly Shakeſpear wrote, *eaſt*." WARB.

Why ſo certainly? Has Mr. Warburton forgotten, what he ſeems deſirous of making Shakeſpear allude to in ſome places, the diſcovery of the Weſt-Indies; and the hopes of immenſe gain from that new country?

EXAMP. XXVI. Vol. 3. P. 309. WINTER'S TALE.

" I ſay, good Queen;

" And would by combat make her good, ſo were I

" A man, *the worſt* about you.

—" Surely ſhe [*Paulina*] could not ſay, that were
" ſhe a man the worſt of theſe [*the courtiers about the*
" *King*] ſhe would vindicate her miſtreſs's honor
" againſt the King's ſuſpicions in ſingle combat.
" Shakeſpear, I am perſuaded, wrote,

A man ON th' *worſt* about you.

" i. e. were I a man, I would vindicate her honor on
" the worſt of theſe ſycophants about you." WARB.

But *ſurely* this emendation is for want of underſtanding Engliſh. If the text had been, a man the *beſt* about you, there would have been a neceſſity for ſome alteration; but the worſt man here, does not ſignify the *wickedeſt*; but the *weakeſt*, or *leaſt warlike:* ſo a *better* man, the *beſt* man in company, frequently refer to courage and ſkill in fighting; not to moral goodneſs.

EXAMP. XXVII. Vol. 4. P. 430. HENRY V.

" Thus far with rough and all unable pen
" Our *bending* author hath purſu'd the ſtory.

" We ſhould read, " *Blending* author"—

" So he ſays of him juſt afterwards, *mangling* by
" ſtarts." WARB.

I believe, we ſhall hardly meet with the word *blending*, thus neutrally uſed, in any good author; and I am ſure, we ſhall not meet with ſuch a reaſon, in any good critic; becauſe *he ſays juſt afterwards, mangling*; a reaſon, which deſerves to be ranked under Canon VIII: but I doubt, Mr. Warburton took *mangling* for *mingling*; and had a mind to introduce a beautiful tautology.

Bending may either ſignify *unequal to the taſk*, or *ſuppliant*, as Shakeſpear expreſſes it in HAMLET, Vol. 8. P. 193.

—" *ſtooping* to your clemency."

This is plain enough; " but (as Mr. Warburton " ſays, P. 481. of this volume) what will not a " puzzling critic obſcure?"

EXAMP. XXVIII. Vol. 2. P. 410. TAMING OF THE SHREW.

———" farther than at home,
" Where ſmall experience grows but in a few."

" *Where ſmall experience grows but in a few*] This " nonſenſe ſhould be read thus,

" Where ſmall experience grows but in a *mew*."

" i. e. a confinement at home. And the mean- " ing is; that no improvement is to be expected of " thoſe, who never look out of doors." WARB.

And he ſupports his uſe of the word by a line of Fairfax,

She hated chambers, cloſets, ſecret mews.

So, becauſe Fairfax calls a *chamber*, or a *cloſet*, a *mew*, Mr. Warburton will call a *whole country* ſo.

Mr. Theobald explanes it, *except in a few*; i. e. inſtances are uncommon; which is not nonſenſe: but perhaps the place ſhould be pointed thus,

———" at home,
" Where ſmall experience grows.—But, in a few, " Signior Hortenſio, thus it ſtands with me;" &c. i. e. in ſhort, in a few words.

So in HEN. VIII. Act II. Scene I. " I'll tell you " *in a little*."

Second

Second Part of HEN. IV. Act I. Vol. III. P. 445. Theobald's I. Edition.

" *In few*; his death, whoſe ſpirit lent a fire
" Even to the dulleſt peaſant in his camp," &c.

HEN. V. Vol. 4. P. 334. " Thus then *in few*."

MEASURE FOR MEASURE, Act I. Scene the laſt, Vol. I. P. 324. Theob. I. Edit.

" Do not believe it. *Fewneſs*, and truth, 'tis thus."

There are many more inſtances of this ſhort expreſſion applied to ſpeech; and in the TEMPEST, Vol. 1. P. 73. a ſimilar one applied to Time:

——" for *a little* (i. e. a little while)
" Follow, and do me ſervice?"

EXAMP. XXIX. Vol. 5. P. 400. HENRY VIII.

——" when did he regard
" The ſtamp of nobleneſs in any perſon
" Out *of* himſelf?"

" The expreſſion is bad; and the thought falſe:
" For it ſuppoſes Wolſey to be *noble*; which was
" not ſo: we ſhould read and point,

——" when did he regard
" The ſtamp of nobleneſs in any perſon;
" Out *of't* himſelf?

" i. e. When did he regard nobleneſs of blood in
" another; having none of his own to value him-
" ſelf upon?" WARB.

Mr. Warburton's delicate ear ſeems formed for the harmony of theſe ſort of eliſions, *out of't*, *on th' worſt*, *thou ſplit'ſt*, *'tonce a foot*, *ang'ſhing* a diſſyllable, &c. for, unleſs it be to improve the ſound, there is no need of this amendment; which, if another had made it, he might perhaps have called the *paltry clipt jargon of a modern fop*. Vol. 6. P. 469.

Though Wolſey was not nobly born, yet he had the *ſtamp of nobleneſs* impreſſed on him; both by the King and the Pope. And as to the expreſſion—*out of himſelf*, in the ſenſe of, *except in* himſelf—it has the genuine air of Shakeſpear: and is uſed in the ſame ſenſe, in this very play; P. 357. The complement made to Shakeſpear in the beginning of this note, ſhould be referred to Canon IV.

EXAMP. XXX. Vol. 7. P. 315. CYMBELINE.

" I'd let a *pariſh* of ſuch Clotens blood.]

" This nonſenſe ſhould be corrected thus,

" I'd let a *mariſh* of ſuch Clotens blood.

" i. e. a marſh or lake. WARB.

The ſenſe of the paſſage is, I would let blood (or bleed) a whole pariſh, or any number of ſuch fellows as Cloten; not that I would let out a pariſh of blood: ſo that Mr. Warburton may keep his mariſh to be inhabited, as he ſays Venice was, by poor fiſhermen; without letting it blood: which might make it aguiſh. But if the reader approves his *correction*, it will lead us to another in Page 355. of this volume; where we may read,

——" and hath
" More of thee merited, than a *pond* of Clotens
" Had ever ſhore for"——

inſtead ——" than a *band* of Clotens
" Had ever *ſcar* for"——

EXAMP. XXXI. Vol. 1. P. 411. MEASURE FOR MEASURE.

" *Is't* not *drown'd* in the laſt *rain?*] " This " ſtrange nonſenſe ſhould be thus corrected, *It's not*

" *down*

" *down* i'th' laſt *reign*; i. e. *theſe* are ſeverities un-
" known to the old Duke's time. *And this is to the*
" *purpoſe.*" WARB.

To what *purpoſe* it is, I cannot tell; except it be to make a paſſage abſolute nonſenſe, which at leſt was ſenſe; before he meddled with it. Though it may be difficult to explane all that Lucio ſays in this ſcene; Mr. Warburton has had the luck to make matters harder than he found them.

Lucio ſays, " How now, noble Pompey? What,
" at the wheels of Cæſar? &c.—What reply? ha?
" What ſayeſt thou to this tune, matter, and me-
" thod? [i. e. *what anſwer have you to make me?*]
" Is IT [*his reply or anſwer*] not drown'd in the laſt
" rain?" A proverbial phraſe, to expreſs a thing which is loſt.

This explication ſeems eaſier, than that *it* ſhould ſignify *theſe* ſeverities; and *down in the laſt reign*, unknown to the old Duke's time; as much as Mr. Warburton aſſures us, that it *is to the purpoſe.*

In his very next note, he has, by arbitrarily altering the pointing, obſcured a paſſage; which was clear before: loſt the real jeſt, in hunting for humor; where none was deſigned: and attributed a ſentiment to one of the ſpeakers, which there is not the leſt foundation for: while he ſupports this only by a——*This is in character.*

Note 8. " Go, ſay I ſent thee thither. For
" debt, Pompey, or how?"] It ſhould be pointed thus, " Go, ſay, I ſent thee thither for debt, Pom-
" pey; or how"——i. e. to hide the ignominy of
" thy caſe, ſay I ſent thee to priſon for debt, or
" whatever pretence thou fancieſt better." The other humorouſly replies, " For being a bawd,

" for

" for being a bawd; i. e. The true cauſe is the moſt " *honourable.* This is in character." WARB.

Pompey, as he is going to priſon, on ſeeing Lucio, cries, 'I ſpy comfort; I cry bail:' &c. hoping, that Lucio would ſtand his friend: but he all along, inſtead of comforting, aggravates his diſtreſs, by bantering him. After ſeveral other queſtions, he aſks,

" Art thou going to priſon, Pompey?"

Clown. " Yes, faith, Sir.

Lucio. " Why 'tis not amiſs, Pompey: farewel. " Go, ſay I ſent thee thither."

After this jeſt he reſumes his queſtions, and aſks the cauſe of his commitment— " For debt, Pom- " pey, or how?" to which the Clown gives the true anſwer; that he was committed for being a bawd.

Where now is there the leſt foundation for this conceit, of *hiding the ignominy of his puniſhment?* or the humor of that reply, for being a bawd; i. e. *the true cauſe is the moſt honourable*; which is a reflexion, that deſerves to be ranked under Canon XII.

EXAMP. XXXII. Vol. 1. P. 412. MERSURE FOR MEASURE.

" *It is too* GENERAL *a vice*] The occaſion of the " obſervation was, Lucio's ſaying, That it ought " to be treated *with a little more lenity*; and his an- " ſwer to it is—*The vice is of great kindred.* No- " thing can be more abſurd than all this. From " the occaſion and the anſwer therefore it appears, " that Shakeſpear wrote,

" It is too *gentle* a vice.

" which

" which ſignifying both indulgent and well-bred,
" Lucio humorouſly takes it in the latter ſenſe."
WARB.

Read either, *it is too indulgent* a vice, or *too well-bred* a vice, in anſwer to what Lucio ſays; and you will find, they are both nonſenſe. The word *gentle*, therefore, if Shakeſpear did write it, muſt have a third ſenſe; which Mr Warburton unkindly keeps to himſelf.

But the truth is, the old reading is right; and the dialogue, before Mr. Warburton interrupted it, went on-very well. " A little more lenity to " leachery (ſays Lucio) would do no harm in him;" the Duke anſwers, " It is *too general* a vice." " Yes " (replies Lucio)—the Vice is of great kindred, " —it is well allied," &c. As much as to ſay, Yes truly, it is general; for the greateſt men have it, as well as we little folks. And, a little lower, he taxes the Duke perſonally with it. Nothing can be more natural than all this.

EXAM. XXXIII. Vol. 3. P. 150. TWELFTH NIGHT.

———" it is ſilly ſooth;
" And *dallies* with the innocence of love,
" Like the old age."

Speaking of a ſong. It is a plain old ſong, ſays he, has the ſimplicity of the ancients, and *dallies* with the innocence of love; i. e. ſports and plays innocently with a love ſubject, as they did in old times.

But Mr. Warburton, who is here out of his Element, and on a ſubject not dreamt of in his Philoſophy; pronounces peremptorily,

" *Dallies* has *no ſenſe*; we ſhould read *tallies*."
WARB.

Spoken

Spoken more like a baker or milkman, than a lover.

EXAMP. XXXIV. Vol. 1. P. 77. TEMPEST.

" I'll break my ſtaff;
" Bury it *certain fadoms* in the earth, &c.

" Certain, in it's *preſent* ſignification, is predicated " of a preciſe determinate number: but this ſenſe " would make the thought flat and ridiculous. We " muſt conſider the word *certain* therefore, as uſed " in its *old* ſignification of *a many* indefinitely. So " *Bale* in his Acts of Engliſh Votaries ſays, *but* " *he took with him* A CERTEN *of his idle compa-* " *nions:* for *a many*. So that Shakeſpear, I ſup- " poſe, wrote the line thus; *Bury't* A CERTAIN *fa-* " *dom in the earth*. WARB."

Certain has *now*, as it alſo had *of old*, two ſenſes: it may either be uſed indefinitely; or elſe (as Mr. W. chooſes to expreſs himſelf) may be " predicated of a preciſe determinate number." But how it came into our Critic's head, that in it's indefinite uſe it muſt ſignify a great number, or (as he *elegantly* calls it) *a many*; I am at a loſs to gueſs. Nor can I conceive, what bulky Grammarian fell from the ſhelves upon his head; that he takes ſuch bitter revenge on poor Priſcian, as to change *fadoms* plur. for *fadom* ſing. at the inſtant he is telling you, Shakeſpear meant *many fadoms:* unleſs perhaps he did it for the ſake of uniformity of ſtyle. Then indeed, to ſay—two, three, twenty *fadom*, inſtead of *fadoms*, is juſt ſuch a piece of vulgarity in ſpeech; as to ſay —*a many* for a great many.

One may ſay, that Mr. W. has written *certain*

obſerva-

obſervations and emendations on Shakeſpear: but nobody, that ever read them, except ONE, would imagine; that it was, or could be intended hereby to *predicate*, that the obſervations were *preciſe* and *determinate*; or the emendations *certain*.

I ſuppoſe, Shakeſpear intended by this expreſſion to ſignify; that there was a *certain preciſe determinate* number of *fadoms*, which Proſpero by his art knew of; at which depth if he buried his ſtaff, it would never more be diſcovered, ſo as to be uſed in enchantments.

EXAMP. XXXV. Vol. 1. P. 356. MEASURE FOR MEASURE.

" —We have with ſpecial *Soul*
" Elected Him, Our abſence to ſupply."

" This nonſenſe muſt be corrected thus; *with ſpe-*
" *cial roll:* i. e. by a ſpecial commiſſion." WARB.

With ſpecial *Soul*, may fairly be interpreted to mean, with great thought, upon mature deliberation; but *with* ſpecial *roll*, for—*by* ſpecial *commiſſion*, is hard and awkward: and to *elect* a man by a commiſſion, inſtead of—*appoint* him, is flat *nonſenſe*; which muſt be re-corrected thus—with ſpecial SOUL.

EXAMP. XXXVI. Vol. 1. P. 217. TWO GENTLEMEN, &c.

" I am but a Fool, look you; and yet I have the
" wit to think, my maſter is a kind of knave: but
" that's all one, if he be but one knave.] Where is
" the *ſenſe*, or, if you wont allow the ſpeaker that,
" where is the *humour* of this ſpeech? Nothing had
" given the fool occaſion to ſuſpect, that his maſter

was

" was become *double*; like *Antipholis* in the Come-
" dy of Errors. The laſt word is corrupt. We
" ſhould read—if he but one *kind*. He thought his
" maſter was a *kind* of Knave: however, he keeps
" himſelf in countenance with this reflexion; that,
" if he was a knave but of *one kind*, he might paſs
" well enough among his neighbours." WARB.

Mr. W. aſks, " Where is the *ſenſe*, or *humour*
" of this ſpeech?" If he would have ſtopp'd there for an anſwer, it might perhaps have been found for him. But after he has Led the reader away, by that wild reaſoning about his maſter becoming double; Corrupted the text, by way of mending it; and laſtly, Explaned his own corruption; it is no eaſy matter to recover either ſenſe or humour to the paſſage. The plain ſenſe of it however ſeems to be this.

Launce, from what has paſſed in the preceding part of the play between *Protheus*, his maſter, and *Valentine*, reflects; that though *He* is a *Fool*, his *Maſter* is a *Knave*. But that's all one, ſays He; if he be *but one* knave, i. e. if he *only* be a knave; if *I too* be not found myſelf to be *an other*, viz. a hypocritical knave: for he goes-on ſaying—" He lives
" not, that *knows* I am in love; yet I *am* in love, &c."
It is not his Maſter's honeſty, but his *own*, that *Launce* is endeavouring to defend; as it is not *Shakeſpear*'s meaning, but his *own*, that Mr. W. is endeavouring to account-for: and then he confounds and overbears his more diffident reader; by adding here, as in many other places, a peremtory—

" This is truely humourous."

EXAMP.

EXAMP. XXXVII. Vol. 1. P. 400. MEASURE FOR MEASURE.

" — Thou haſt nor Youth, nor Age :
" But as it were an after-dinner's ſleep,
" Dreaming on both : for all thy bleſſed Youth
" Becomes as aged, and doth beg the Alms
" Of palſied Eld ; and when thou'rt old and rich,
" Thou' haſt neither Heat, Affection, Limb, nor
" Beauty ;
" To make thy riches pleaſant—"

" The drift of this period is to prove, that nei-
" ther Youth nor Age can be ſaid to be really en-
" joyed :— which concluſion he that can deduce,
" has a better knack at logic than I have. I ſup-
" poſe the poet wrote,

"—— for *pall'd* thy *blazed* youth
" Becomes *aſſuaged* ; and doth beg —&c.

" i. e. When thy youthful appetite becomes palled,
" as it will be in the very enjoyment, the blaze of
" youth is at once aſſuaged"— &c. WARB.

Which is as much as to ſay, When thy youthful appetite becomes palled, why then — it becomes palled. This is Mr. W's knack at Logic ; and this he ſupports with his uſual trick of— " This is " to the purpoſe."

Now becauſe one may, without over much confidence, pretend to as good a knack at Logic as this ; let us ſee what may be made of the paſſage, without Mr. W's corruptions of it. And it may be thus explaned.

' In your Youth you are in as bad a condition as ' an old man ; for tho' you have Appetites to enjoy ' the pleaſures of life, yet you are unable to enjoy ' them for want of the Means to purchaſe them, *viz.*

' Riches ;

'Riches; not being come to your eſtate, being de-
'pendent on your Elders for ſubſiſtence. And be-
'cauſe you are advanced in years, before you come
'to your Inheritance; therefore by that time you
'get riches to purchaſe the pleaſures of life, your
'appetites and ſtrength forſake you; and you are
'incapable of enjoying them, *on that account.** Ap-
'petite, in Shakeſpear's looſe manner, is ſignified
'by two words, *viz.* heat, affection; and Strength
'by two others, limb, beauty. This laſt Mr W.
does not like; and therefore pronounces,

"We ſhould read, bounty; which compleats the
"ſenſe, and is this; Thou haſt neither the pleaſure
"of enjoying riches thy-ſelf, for thou wanteſt vi-
"gour; nor of ſeeing it enjoyed by others, for thou
"wanteſt bounty. Where the making the want of
"bounty as inſeparable from old age as the want
"of health, is extremely *ſatyrical*; though not al-
"together *juſt*." WARB.

This reaſon for the alteration is worthy of the critic by profeſſion; who not finding in his author what to cenſure, firſt corrupts under pretence of amending him; and then abuſes him for the imputed ſentiment.

CANON III.

Theſe alterations he may make, in ſpite of the exactneſs of meaſure.

EXAMPLE I. Vol. 5. P. 383. HENRY VIII.

"I do not know,
"What kind of my obedience I ſhould tender;
"More than my All is nothing; nor my prayers," *&c.*

* See this ſentiment well expreſſed in LEAR, Vol. 6. P. 8.

Where

Where the obvious ſenſe is, If my All were more than it is, it would be Nothing (of no value): ſo that I cannot poſſibly make any fit return to the king for his favour.

There is a like expreſſion in MACBETH,

" More is thy due, than more than all can pay."
Theob. 1ſt Ed. Vol. 5. P. 399.

But Mr. Warburton pronounces, *ex cathedra*,

" *More than my all is nothing*] No figure can " free this expreſſion from nonſenſe. *In ſpite of* " *the exactneſs of meaſure*, we ſhould read;

More than my All, *which* is Nothing:

" i. e. which All is Nothing."

Where, inſtead of correcting Shakeſpear, he ſhould have corrected his own underſtanding; for, if her All might be Nothing, why might not a little more than her All be ſo?

By the ſame figure (a very common one) Phædria in the Phormio ſays, his All is leſs than Nothing—unde ego nunc tam ſubito huic argentum inveniam miſer, Cui *minus nihilo* eſt — Act III. Sc. 3.

EXAMP. II. Vol. 1. P. 119. MIDSUMMER NIGHT'S DREAM.

——" And ſome keep back
" The clamorous owl, that nightly hoots and " wonders
" At our queint *ſpirits*. Sing me now aſleep," &c.

" *At our queint ſpirits*] We ſhould read *ſports*." WARB.

The perſons of the fairies ſeem a properer object

of wonder to the owl, than their ſports; for which reaſon, as well as for the ſake of the meaſure, the old reading, *ſpirits*, is preferable.

If Mr. Warburton ſtole this emendation from Sir Thomas Hanmer, for it occurs in his Edition alſo, he ſhould have done him the juſtice to take the whole of it; and ſo have preſerved the meaſure of the verſe.

" At our queint *ſports*. Come, ſing me now aſleep."

EXAMP. III. Vol. 4. P. 8. KING RICHARD II.

" This we preſcribe, though no Phyſician," &c.

" I muſt make one remark in general on the " rhymes throughout this whole play; they are ſo " much inferior to the reſt of the writing, that they " appear to me of a different hand. What con- " firms this, is; that the context does *every where* " *exactly* (and frequently much better) *connect* with- " out the inſerted rhymes, except in a very few " places; and juſt there too, the rhyming verſes are " of a much better taſte than all the others; which " rather ſtrengthens my conjecture." Mr. POPE.

The profeſſed critic might have ſeen, that this obſervation of Mr. Pope's happens to be very unluckily placed here; becauſe the context, without the inſerted rhymes, will not *connect* at all. For example; let us read the paſſage, as it would ſtand corrected by this rule—

K. Richard. " Wrath-kindled Gentlemen, be " rul'd by me;
" Let's purge this choler without letting blood.
* * * * * * * * * * * *
" We were not born to ſue, but to command;
" Which ſince we cannot do to make you friends,

" Be

" Be ready, as your lives ſhall anſwer it,
" At Coventry, upon St. Lambert's day;
" There ſhall your ſwords and lances arbitrate," &c.

Here we ſee; that, when the rhyming part of this dialogue is left-out, King Richard begins with diſſuading them from the duel; and in the very next ſentence, abſurdly enough, appoints the time and place of their combat. Nor are theſe rhyming verſes in ſo deſpicable a taſte, as they are repreſented; on the contrary, what both of the perſons ſay about the value of their good name and honor, contains ſentiments by no means unworthy of their birth and nobility.

But Mr. Warburton ſeizes on this licence of his friend, to nibble at the rhyming part of the play; and in Page 15, makes a needleſs alteration, in defiance of the rhyme; and, as it ſeems, merely in defiance.

" As gentle and as jocund as to *jeſt*,
" Go I to fight: Truth hath a quiet breaſt."

" Not ſo neither: we ſhould read, to *juſt*, i. e. to " tilt or tourny; which was a kind of ſport too." WARB.

By the pertneſs of his " *Not ſo neither*" one would imagine, he had ſome ſmart reaſon to give againſt that expreſſion to *jeſt*: yet his remark, " *which was* " *a kind of ſport too*," brings it as near as poſſible to the idea of *jeſting*; and ſeems to have been ſuggeſted to him by his evil Genius, merely to weaken the force of his own emendation.

EXAMP. IV. Vol. 5. P. 320. RICHARD III.

" This, this, All-ſouls day to my fearful ſoul
" Is the determin'd *reſpite* of my wrongs."

" This is nonſenſe: we ſhould read, *reſpect* of my " wrongs; i. e. requital." WARB.

The whole tenor of the ſpeech plainly ſhews; that the ſenſe is, " This day is the utmoſt reſpite of the " puniſhment, which heaven has determined to in- " flict on me for the wrongs I have done." There was therefore no reaſon, except for the harmonie's ſake, to change *reſpite* into *reſpect*.

EXAMP. V. Vol. 6. P. 98. KING LEAR.

Ang'ring itſelf and others—] Here Mr. Warburton, after the Oxford editor, would, if he could, read *anguiſhing*; but, imagining the meaſure would not bear this word, they ſlip out the *u* by a clean conveyance, and write *ang'iſhing*; which, as it ſtill has three ſyllables, does not mend the matter. They ſhould have given us boldly *ang'ſhing*, a diſſyllable.

EXAMP. VI. Vol. 6. P. 401. MACBETH.

" To fright you thus, methinks, I am too ſavage; " To do *worſe* to you were fell cruelty."

" Who can doubt it? But this is not what he " would ſay. A ſtranger of ordinary condition ac- " coſts a woman of quality without ceremony, and " tells her abruptly, that her life, and her children's " lives, are in imminent danger; but, ſeeing the effect " this had upon her, he adds, as we ſhould read it,

" To do *worſhip* to you were fell cruelty.

" that is, but at this juncture to waſte my time in " the gradual obſervances due to your rank, would " be the expoſing your life to immediate deſtruction. " *To do worſhip*, ſignified, in the phraſe of that time, " to *pay obſervance*." WARB.

Our

Our critic is ſtrangely punctilious, and mannerly, all of a ſudden; the times he is talking of were not ſo ceremonious, and Shakeſpear makes meſſengers accoſt even crowned heads as abruptly, as this does Lady Macduff. He does her worſhip, as Mr. Warburton interprets it, in thoſe words. "Bleſs you, "fair Dame!" And why may not, *to do worſe to you* ſignify to fright you more, by relating all the circumſtances of your danger; which would detain you ſo long, that you could not avoid it?

I remember another fit of mannerlineſs, which took him very unluckily. In Vol. 4. P. 113. he had ſneer'd Sir Thomas Hanmer, for changing Sirrah into Sir. Iſt part of HENRY IV.

—"*but*, Sirrah, *from this hour*.] The Oxford "editor (ſays he) is a deal more courtly, than his old "plain Elizabeth author. He changes *Sirrah* there-"fore to *Sir*." But Mr. Warburton, three pages off, is no leſs courtly; where he makes Eteocles in Euripides ſay, "I will not, *Madam*, diſguiſe my thoughts," &c. Ib. P. 116.

EXAMP. VII. Vol. 6. P. 419. MACBETH.

"We learn no other, but the *confident* tyrant
"Keeps ſtill in Dunſinane.—

"The Editors have here ſpoiled the meaſure; "in order to give a tyrant an * epithet, which does "not belong to him: (namely *confidence*, or repo-"ſing himſelf ſecurely in any thing or perſon:) "while they rejected the true one, expreſſive of a "tyrant's jealouſy and ſuſpicion, and declarative of "the fact. We muſt ſurely read,

"——— the *confin'd* tyrant." WARB.

* He ſhould have ſaid, a *quality*; for a ſubſtantive, namely *Confidence*, is improperly called an *Epithet*.

The verſe, which ever reading we take, is not very harmonious; but the new one is certainly worſe than the old. Four ſhort ſyllables to gether,

[We learn no other but the confined tyrant] is worſe than only three; and the laſt ſyllable but one of the meaſure being long (as in *confined*) always gives a roughneſs in Engliſh metre.

So much for the form. As for the matter; ſurely *Macbeth* had very extraordinary *things* and *perſons* to repoſe *confidence* in; when his Life and his Kingdom both depended upon the coming to paſs of two Events, each of which was, as He himſelf thought, impoſſible; i. e. the moving of Birnam wood, and the oppoſition of a man not born of woman. Nor will it avail Mr. W. to ſay, that the Speaker here is not ſuppoſed to know of theſe grounds of *Macbeth*'s confidence; for though he was ignorant of the facts, the confidence of *Macbeth*, which was the reſult of thoſe facts, could not but be publicly known.

CANON IV.

Where he does not like an expreſſion, and yet cannot mend it; He may abuſe his Author for it.

EXAMP. I. Vol. 5. P. 353. HENRY VIII.

" My life itſelf, and the *beſt heart* of it."

" *and the beſt heart of it.*] The expreſſion is monſtrous. The heart is ſuppoſed the ſeat of life: But as if he had many lives, and to each of them a heart, he ſays, his *beſt heart*. A way of ſpeaking, that would have become a cat rather than a king." WARB.

Poor

Poor Shakeſpear! your anomalies will do you no ſervice, when once you go beyond Mr. Warburton's apprehenſion; and you will find, a profeſs'd critic is a terrible adverſary; when he is thoroughly provoked: "you muſt then ſpeak by the card; or e-"quivocation will undo you." How happy is it, that Mr. Warburton was either not ſo attentive, or not ſo angry, when he read thoſe lines in HAMLET;

"Give me that man,
"That is not paſſion's ſlave, and I will wear him
"In my heart's core; ay, in my heart of heart"—

We ſhould then perhaps have heard, that this was a way of ſpeaking, that would have rather become a pippin than a prince.

EXAMP. II. Vol. 8. P. 337. QTHELLO.

"*Keep leets and law-days*—] i. e. *govern.* A me-"taphor wretchedly forced and quaint." WARB.

EXAMP. III. Vol. 3. P. 104. ALL'S WELL THAT ENDS WELL.

—"then if you know
"That you are well acquainted with yourſelf]
"i. e. then if you be wiſe. A ſtrange way of ex-"preſſing ſo trivial a thought." WARB.

Strange indeed, if that were the thought; but the true ſenſe of the paſſage is, Confeſs the ring was hers; *for you know it as well as you know that you are yourſelf.*

EXAMP. IV. Vol. 6. P. 172. TIMON OF ATHENS.

Note 2. "Nothing can be worſe or more ob-"ſcurely expreſſed; and all for the ſake of a "wretched rhyme." WARB.

EXAMP. V. Vol. 6. P. 402. MACBETH.

" each new morn
" New widows howl, new orphans cry, new ſorrows
" Strike heaven on the face; that it reſounds
" As if it felt with Scotland, and yell'd out
" Like ſyllables of dolor."

——" *and yell'd out*
" *Like ſyllables of dolor.*] This preſents a ridiculous image." WARB.

I cannot conceive, what ſort of notion Mr. Warburton has of ridicule; if he thinks this, and the * *virginal palms* of the young Roman ladies in Coriolanus, to be ridiculous images.

EXAMP. VI. Vol. 7. P. 150. ANTONY AND CLEOPATRA.

—" That, without which
" A Soldier and his ſword *grant* ſcarce diſtinc-
" tion] Grant for afford. It is badly and ob-
" ſcurely expreſſed." WARB.

EXAMP. VII. Vol. 8. P. 355. OTHELLO.

——" *number'd*——
" *The Sun to courſe*—] i. e. number'd the Sun's
" courſes. Badly expreſs'd." WARB.

EXAMP. VIII. Vol. 4. P. 442. HENRY VI. Firſt Part.

" nine *Sibyls* of old *Rome*] There were no nine
" *Sibyls* of *Rome*. But he confounds things; and

* See Canon VII. Example 9.

" miſtakes

" miſtakes this for the nine books of *Sibylline* O-
" racles, brought to one of the *Tarquins.*" WARB.

And why will not the expreſſion ſerve to ſignify juſt thus much, and no more? But there is ſome little ſhew of Learning in the Note; though not enough to let us know, *which* of the *Tarquins* it was.

EXAM. IX. We may not improperly add, by way of Supplement to the Examples of this Canon, the *Character* of Shakeſpear; as drawn by Mr. Warburton in his Notes, while he is pretending to explane him.

He was, it ſeems,

	Vol.	Pag.
Selfiſh and ungenerous —	1.	398
Envious of others' happineſs —	2.	4
Unjuſtly ſatyrical, on mankind —	1.	400
Very juſtly ſo, on his own countrymen	1.	43
A Hobbiſt, in his notion of Allegiance	4.	18
A Flatterer of King James —	4.	323
	6.	396
		408
An Abuſer of Him —	8.	353
An Abuſer of firſt Miniſters —	5.	350
A cunning Shaver, and very dextrous Trimmer between very oppoſite Parties	1.	113
A Judge of Statuary —	7.	349
Ignorant of it — —	3.	377
Inventer of a fine ſort of Solder	7.	157

Let any one read this ſhort ſummary of Mr. W's character of our Poet; and then judge, whether

ther of the two has been retained in the cauſe of Dulneſs againſt Shakeſpear; the Gentleman, or the Preacher, of Lincoln's-Inn. Eſpecially, when it is farther conſidered; that, in moſt of the paſſages here refer'd-to, the remark is a mere conundrum of the Editor; without any ground or foundation in the Author's either words or ſenſe!

CANON V.

Or He may condemn it, as a fooliſh interpolation.

EXAMPLE I. Vol. 8. P. 188.———

So Mr. Warburton does this paſſage in HAMLET.

" neither having the accent of Chriſtian, nor the " gate of Chriſtian, Pagan, nor Man :"

though there is a manifeſt reference to it, in the words immediately following; " have ſo ſtrutted " and bellowed."

EXAMP. II. Vol. 3. P. 397. KING JOHN.

" And ſo am I, whether I ſmack or no.

" A nonſenſical line of the players." WARB.

EXAMP. III. Vol. 4. P. 353. HENRY V.

" Up in the air crown'd with the golden ſun."

" A nonſenſical line of ſome player." WARB.

EXAMP.

EXAMP. IV. Vol. 4. P. 110. 1 HENRY IV.

——" *and took't away again*, &c.] This ſtupi-
" dity between the hooks is the players." WARB.

EXAMP. V. Vol. 6. P. 72. KING LEAR.

" You ſulphurous and thought-executing fires,
" Vaunt-couriers of oak-cleaving thunderbolts,
" Singe my white head—

" The ſecond of theſe lines muſt needs be the play-
" ers' ſpurious iſſue. The reaſon is *demonſtrative*.
" Shakeſpear tells us, in the firſt and third lines, tru-
" ly, that the flaſh does the execution; but in the
" ſecond he talks of an imaginary thunderbolt, (diſ-
" tinct from the flaſh or fire, which fire he calls only
" the *vaunt-couriers* or fore-runners of it) which he
" falſely ſays does it. This is ſo glaring a contra-
" diction, as makes it impoſſible to be all of one
" hand." WARB.

The latter part of this note I ſubſcribe-to. It appears to be ſo in fact; for the contradiction is of Mr. Warburton's hand; and, if there be any ſpurious iſſue, it muſt call him Father; Shakeſpear's ſenſe is as plain, as words can make it.

" O lightning, thou fore-runner of thunder,
" ſinge me," &c.

What is there here, that can poſſibly miſlead Mr. Warburton to think of thunder ſing'ing him? The lightning and the thunder have two diſtinct offices allotted them by the ſpeaker. He calls on the former, to *ſinge his white head*; and on the latter, to *ſtrike flat the thick rotundity of the world*. And thus

the ſentiment riſes properly throughout the ſpeech, and the line in queſtion is a very fine part of it; for, however abſurd thunderbolts may be in true philoſophy, their poetical exiſtence is unqueſtionable; and their actual exiſtence is ſtill univerſally believed by the common people in the country: who every day gather up flints of a particular form, which they call by that name. But Mr. Warburton will make his *writing and reading* appear; *when*, as honeſt *Dogberry* ſays, *there is no need of ſuch vanity*. He had better have given a truce to his Philoſophy, and minded his Grammar a little better; and then he would not have ſet the numbers a tilting at each other in the manner he has done above.

—*Fire* (ſingular) is the *vaunt-couriers* (plural) but the low care of Grammar is beneath a Profeſs'd Critic.

See Canon II. Example 30.

EXAMP. VI. Vol. 3. P. 139. TWELFTH NIGHT.

"*with ſuch eſtimable wonder.*] An interpolation of "the players." WARB.

EXAMP. VII. Vol. 8. P. 126. HAMLET.

———"your father loſt a father;
"That father his;———

"Thus Mr. *Pope* judiciouſly corrected the faul-"ty copies. On which the Editor, Mr. *Theo-"bald*, thus *diſcants*." 'This ſuppoſed refinement 'is from Mr. Pope; but all the editions elſe, that 'I have met with, old and new, read—That fa-'ther loſt, loſt his;—the reduplication of which 'word here gives us an energy and elegance, which 'is much eaſier to be conceived, than explained in 'terms.'

'terms.' "I believe ſo. For, when *explained in* "*terms*, it comes to this. That father, after he "had loſt himſelf, loſt his father. But the read- "ing is *ex fide Codicis*; and that is enough." WARB.

Mr. W's reaſon for believing, that the beauty of redoubling the word—*loſt*—is eaſier to be conceived than explained, is; becauſe, when it is explained, according to Him, it amounts to Nonſenſe. An odd reaſon this, why it ſhould be eaſily conceived! Moſt people, when they talk nonſenſe, do it without conceiving at all: But Mr. W. it ſeems, has both parts of the Midwife's Bleſſing; A quick conception, as well as an eaſy delivery.

When the paſſage, as Mr. *Theobald* gives it, is *rightly* explained, it comes to this. That father, who is now loſt (not *after*, but *before* he was loſt himſelf) loſt *his* father. But Mr. W. † 'in ſpite 'of that extreme negligence in Numbers, which 'diſtinguiſhes the firſt Dramatic writers;' is here miſled by his *dear* Mr. *Pope*, into 'all the finical 'exactneſs of a modern meaſurer of ſyllables.'

† Pref. P. XII.

CANON VI.

As every Author is to be corrected into all poſſible perfection, and of that perfection the Profeſſed Critic is the ſole judge; He may alter any word or phraſe, which does not want amendment, or which will do; *provided He can think of any thing, which he imagines* will do better.

EXAMP.

EXAMP. I. Vol. 5. P. 220. RICHARD III.

" *where* no blood *dwells*] This may be right. " But probably Shakeſpear wrote, *whence no blood* " *wells.*" WARB.

i. e. (adds he) whence no blood has its ſpring or courſe. This round-about explication of *well*, may be neceſſary to miſlead an ignorant reader to approve of the emendation: but he that knows that to *well* means neither more nor leſs than to *flow*, will ſee the monſtrous impropriety of Mr. W's conjecture—*whence* no blood *wells*—when the very circumſtance deſcribed is, the *flowing*, or *welling* of the blood from K. Henry's wounds, at the approach of his murderer, the Duke of Gloceſter.

EXAMP. II. Vol. 6. P. 63. K. LEAR.

" All's not offence, that indiſcretion *finds*,
" And dotage terms ſo."

" I am almoſt perſuaded, that Shakeſpear wrote " *fines*, i. e. *cenſures*; the common reading being " ſcarce ſenſe." WARB.

This fine or cenſure proceeds from Mr. Warburton's not underſtanding the common reading. *Finds* is an alluſion to a Jury's verdict; and the word *ſo* relates to *finds*, as well as to *terms*. We meet with the very ſame expreſſion in HAMLET, Vol. 8. P. 241.

" Why, 'tis *found ſo*.

Shakeſpear uſes the word in this ſenſe in other places,

" The crowner hath ſat on her, and *finds it* Chriſtian " burial." *ib.*

As

AS YOU LIKE IT, Vol. 2. P. 360. "Leander—was "drown'd; and the fooliſh chroniclers [*perhaps* co-"roners] of that age *found it was*—Hero of Seſtos."

EXAMP. III. Vol. 6. P. 75. KING LEAR.

"That under *covert and convenient* ſeeming"—

"This may be right. And if ſo, *convenient* is "uſed for commodious or friendly. But I rather "think, the poet wrote

"That under *cover of convivial* ſeeming."—WARB.

Were not Mr. W. known to be of a different character, one might imagine him very fond of convivial doings; from this note, and one in ALL'S WELL THAT ENDS WELL; where on the words,

"And pleaſure drown the brim;"

his obſervation is, "Metaphor taken from an over-"flowing cup. It is one of the *boldeſt* and *nobleſt* "expreſſions in all Shakeſpear." Vol. 3. P. 50.

EXAMP. IV. Vol. 4. P. 332. KING HENRY V.

"The civil citizens *kneading* up the honey.

"This may poſſibly be right; but I rather think, "that Shakeſpear wrote *heading* up the honey." WARB.

EXAMP. V. Vol. 7. P. 323. CYMBELINE.

—"The very Gods—

"The *very* Gods may indeed ſignify the Gods "themſelves, immediately, and not by the interven-"tion of other agents or inſtruments; yet I am per-"ſuaded, the reading is corrupt; and that Shake-"ſpear wrote,

—"the *warey* Gods—

"*warey*

" *warey* here ſignifying, *animadverting, forewarning,* " and *ready to give notice*; not, as in its more uſual " meaning, *cautious, reſerved.*" WARB.

Here again it were to be wiſhed, that Mr. Warburton had given ſome authority for uſing the word in this ſenſe; which if he had looked for, he might have found at leſt how to ſpell it.

EXAMP. VI. Vol. 5. P. 205. K. HENRY VI. Third Part.

For " devil-butcher" Mr. Warburton reads *devil's butcher* (i. e. kill-devil.)

EXAMP. VII. Vol. 8. P. 99. ROMEO AND JULIET.

" A *beggarly* account of empty boxes."

" I ſuſpect, that Shakeſpear wrote,

" A *braggartly* account of empty boxes.

" Not but *account* may ſignify *number* as well as " *contents*; if the firſt, the common reading is right." WARB.

Qu. What are the contents of empty boxes?

EXAMP. VIII. Vol. 7. P. 398. TROILUS AND CRESSIDA.

—" If thou uſe to beat me, I will begin at thy " heel, and tell what thou art by inches, thou thing " of no *bowels*, thou!

—" *thou thing of no bowels*] Though this be ſenſe, " yet I believe it is not the poet's—I ſhould imagine, " the true reading was; Thou thing of no *vowels*, " i. e. without ſenſe; as a word without vowels is " jargon, and contains no idea." WARB.

EXAMP. IX. Vol. 5. P. 213. KING RICHARD III.

"To fright the *souls* of fearful adversaries."

"This may be right. But I rather think, Shake-"speare wrote the *foule*, French, the *croud*, or *mul-*"*titude*." WARB.

EXAMP. X. Vol. 2. P. 294. AS YOU LIKE IT.

—"Albeit I confess your coming before me is "nearer to his *reverence*."

Mr. Warburton owns, *this is sense*; and gives it the proper interpretation: but prudently prefers *revenue* to *reverence*; and has alter'd the text accordingly.

EXAMP. XI. Vol. 2. P. 155. MERCHANT OF VENICE.

"I thank you for your wish; and am well *pleas'd*
"To wish it back on you"—] I should rather think,
"Shakespear wrote,

——"and am well *'pris'd*;

"from the French *appris*, taught, instructed," &c. WARB.

Why Mr. Warburton should rather think so, I cannot imagine; except for the sake of introducing a word of his dear French *origine*: but he takes a large fine for his *donum civitatis*; as he elsewhere calls it. Shakespear neither uses French words so needlessly, nor does he hack and mangle his words at this rate, to fit them for a place they were not designed for—"am well pleased to wish it back," &c. is the same with—"wish it back to you with "a great deal of pleasure." And now the reader

may pay Mr. Warburton the ſame complement for his emendation, as Portia does to Jeſſica for her good wiſhes; and be *well 'pris'd*, and *well pleaſed* likewiſe, to wiſh it him back again.

EXAMP. XII. Vol. 4. P. 332. KING HENRY V.

" Others, like merchants, *venture* trade abroad] " What is the venturing trade? I am perſuaded, " that we ſhould read and point it thus;

" Others, like *merchant-venturers*, trade abroad." WARB.

When Mr. Warburton underſtands what merchant-venturers are, he will know what it is to venture trade: till then he might leave Shakeſpear as he found him.

Mr W. himſelf ſpeaks of *Ventures* in this ſenſe, Vol. 1. P. 58. and 'tis ſtrange he ſhould underſtand the *Subſtantive*, and yet be at ſuch a loſs about the *Verb*.

EXAMP. XIII. Vol. 5. P. 39. 2 HENRY VI.

" So cares and joys *abound*, as ſeaſons fleet] I " imagine, Shakeſpear might write;

" So cares and joys *go round*"——WARB.

Any one elſe would imagine, that Shakeſpear needed no amendment here; but I fancy, Mr. Warburton might borrow his emendation from a Tetraſtich he contemplated at the top of an Almanack.

" War begets poverty, poverty peace,
" Peace makes riches flow, time ne'er doth ceaſe,
" Riches produceth pride, pride is war's ground,
" War begets poverty—*ſo the world goes round.*

He ſeems alſo to have had his eye upon the Almanack in another place; which properly belongs to CAN. XXIII.

" Time and the hour runs through the roughest " day. MACBETH. Vol. 6. P. 343.] Time is " painted with an hour-glaſs in his hand. This " occaſioned the expreſſion." WARB.

EXAMP. XIV. Vol. 3. P. 145. TWELFTH NIGHT.

" Do ye make an alehouſe of my Lady's houſe; " that ye ſqueak out your *coziers* catches, without " any mitigation or remorſe of voice;" &c.

" *Coziers* catches] Cottiers, ruſtic, clowniſh." WARB.

I ſuppoſe, the reaſon of Mr. Warburton's amendment was, becauſe he could not find Shakeſpear's word in Skinner; who told him, that *Cottyer* is *ruſticus, villanus:* but, had he looked into that part of his Dictionary, which contains the old Engliſh words; he would have found *Coſier, ſartor veſtiarius*; or Minſhew would have told him, it was a botcher or cobler.

EXAMP. XV. Vol. 2. P. 120. MERCHANT OF VENICE.

Laun. " The old proverb is very well parted be- " tween my maſter Shylock and you, Sir; You have " the grace of God, and He has enough."

Baſſ. " Thou *ſpeak'ſt* it well;—] I ſhould chooſe " to read, Thou *ſplit'ſt* it well;" WARB.

I ſuppoſe, becauſe the diviſion put him in mind of ſplitting a text; or becauſe ſplit'ſt was more muſical and harmonious to Mr. Warburton's ear.

EXAMP. XVI. Vol. 6, P. 4. K. LEAR.

—" expreſs our *darker* purpoſe] *Darker*, for " more *ſecret*. WARB."

I am at a loſs to find, where is the neceſſity of this doughty explication; unleſs it be to introduce the next note, p. 5. where Mr. Warburton has diſcovered a ſecret; which, had it not been for his *uſual ſagacity*, might have lien in the dark for ever.

—" and 'tis our *faſt* intent, &c.] This is an in-" terpolation of Mr. Lewis Theobald; for want of " knowing the meaning of the old reading in the " Quarto of 1608, and the firſt Folio of 1623; " where we find it,

——" and 'tis our *firſt* intent,

" which *is as* Shakeſpear *wrote it*; who makes Lear " declare his purpoſe with a dignity becoming his " character: That the *firſt* reaſon of his abdication " was *the love of his people*; that they might be pro-" tected by ſuch, as were better able to diſcharge the " truſt: and his *natural affection for his daughters* " only the ſecond." WARB.

Had Mr. Warburton, as he pretends, COLLATED ALL the former editions; he muſt have known, that FAST *intent* is not an interpolation of Mr. Lewis Theobald*: and, if He kept the reading of the ſecond folio, for *want* of knowing the meaning of the other; Mr. Warburton would have done well to have followed him: for *our* FIRST *intent* can never ſignify the FIRST REASON of our intent; though he ſophiſtically ſhuffles them upon us, as expreſſions of the ſame import; and upon this change of the terms

* See Canon XXIV. Example 3.

founds

founds all his cobweb refinements about the dignity of Lear's character, his patriotiſm, and natural affection, his *firſt* and *ſecond* reaſons; not a word of which appears in the text, which ſeems to allude only to King Lear's age and infirmities.

——" and 'tis our faſt intent
" To ſhake all cares and buſineſs from our AGE;
" Conferring them on younger ſtrengths, while we
" UNBURTHEN'D crawl tow'rd earth."——

Faſt intent means *determin'd reſolution*; which I think is the beſt reading: *Firſt* muſt here ſignify *chief*; but neither of the readings affects the general ſenſe of the paſſage.

EXAMP. XVII. Vol. 6. P. 407. MACBETH.

" All ready at A POINT] At a point may mean,
" all ready at a *time*; but Shakeſpear meant more,
" and certainly wrote,
" All ready at APPOINT,—i. e. at the place ap-
" pointed." WARB.

EXAMP. XVIII. P. 412. Ibid.

" That, Sir, which I will not *report* after her]
" I think, it ſhould rather be *repeat*." WARB.

EXAMP. XIX. Vol. 6. P. 87. K. LEAR.

Fool. " He's mad, that truſts in the tameneſs of a
" wolf, the health of a horſe, the love of a boy, or
" the oath of a whore."

—" *the* HEALTH *of a horſe*,] Without doubt, we
" ſhould read HEELS; i. e. to ſtand behind him."
WARB.

Shakeſpear intends to mention four things; all of which have a ſpecious appearance, but are not to be confided in: *tameneſs*, *love*, and an *oath* are of this ſort; but how do the *heels* of an horſe tally with the reſt? It is probable, that he alludes to the tricks of jockeys; in making up unſound horſes for ſale: however, I cannot but wonder, that Mr. Warburton ſhould not be ſatisfied of the precarioufneſs of a horſe's health; who has diſcovered *one* diſtemper incident to thoſe animals, (I mean, the OATS) which neither *Markham*, *Newcaſtle*, *Soleyſel*, nor *Bracken* ever dreamt of.

EXAMP. XX. Vol. 4. P. 212. 2. HEN. IV.

— and doth *enlarge* his Riſing) i. e. encreaſe his army. But this won't go down with Mr. W.'s queazy palate, without a ſlice of bacon to reliſh it. And therefore he ſays,

"It is probable, Shakeſpear wrote, *enlard*; i. e. "fatten and encourage his Cauſe." WARB.

Admirable Thought! which no words can ſhew the beauty of! Here therefore, as in CAN. XV. Ex. 12. we muſt ſubmit to the emendation; and only read the whole paſſage ſo, as to preſerve the '*integrity* of the *metaphor*.'

And doth *enlard* his Riſing with the blood
Of *fat* King *Richard*, ſcrape'd from *Pomfret* ſtones.

inſtead of—*fair* King *Richard*. And this receives no ſmall confirmation from Shakeſpear himſelf; who joins the two words together in TROILUS and CRESSIDA: Act 2. Sc. 8. where Ulyſſes, ſpeaking of Achilles, ſaith— Vol. 7. P. 414.

That were to' *enlard* his Pride, already *fat*.

CANON

CANON VII.

He may find-out obſolete words, or coin new ones; and put them in the place of ſuch, as he does not like, or does not underſtand.

EXAMPLE I. Vol. 6. P. 368. MACBETH.

" their daggers
" Unmanly *breech'd* with gore,—

Breech'd with gore has, I believe, been generally underſtood to mean cover'd, as a man is by his breeches; and, though the expreſſion be none of the beſt, yet methinks it might paſs in a ſpeech; which, as Mr. Warburton obſerves in his note on a line juſt before, is an unnatural mixture of far-fetched and common-place thoughts: eſpecially, ſince he urges this very circumſtance as a proof of Macbeth's guilt.

But this is not ſufficient; and therefore he ſays, " This nonſenſical account of the ſtate, in which " the daggers were found, muſt ſurely be read thus;

" Unmanly *reech'd* with gore—

" *Reech'd, ſoil'd with a dark yellow*; which is the " colour of any *reechy* ſubſtance, and muſt be ſo " of ſteel ſtain'd with blood. He uſes the word " very often; as *reechy* hangings, *reechy* neck, &c. " ſo that the ſenſe is, they were *unmanly* ſtained " with blood; and that circumſtance added, becauſe " often ſuch ſtains are moſt honorable." WARB.

Mr. Warburton ſhould have ſhewed, by ſome better authority than his own, that there is ſuch a word as *reech'd*; which I believe he will not find it

eaſy to do. *Reechy* comes from pecan, A. S. *fumare*; (from whence our *reak* and *reaking*) and ſignifies with Shakeſpear, *ſweaty*; as *reechy* neck, *reechy* kiſſes; or, by a metaphor perhaps, *greaſy*; but does not mark any color: however, the verb, being neuter, has no paſſive voice; and therefore, there is no ſuch participle as *reech'd*.

Nor is it true, that a dark yellow is the color of all reechy ſubſtances. As to the * cook-maid's neck; that I ſuppoſe may be ſo, or not, according as her complexion happens to be ſo. As to the hangings; if they hung a great while in London, they had, it is probable, a great deal more of the ſooty than the yellow in their tinct. If I were to aſk Mr. Warburton, whether *reechy* kiſſes were of a dark yellow; he would tell me, that they are not ſubſtances; and therefore are not within his rule: but, if the kiſſes were *reechy*, the lips, that gave them, muſt be ſo too; and I hope, Mr. Warburton will not pay the king of Denmark ſo ill a complement, though he was a uſurper; as to ſay, that his lips were ſoil'd with a dark yellow, when he kiſſed his queen.

I cannot but add; that it is far from being generally agreed, that theſe ſame *dark yellow* ſtains are often moſt honorable. I know but one authority for it, which it would have been but fair in Mr. Warburton to have produced; as it is evident, that his whole criticiſm is founded on it. The paſſage is in the *Tragedy of Tragedies*; where Tom Thumb is repreſented as

" Stain'd with the *yellow* blood of ſlaughter'd giants.

* ——The kitchen malkin pins
Her richeſt lockram 'bout her reechy neck;
Clamb'ring the walls to eye him. Vol. 6. P. 469. *Coriolanus.*

EXAMP.

EXAMP. II. In RICHARD III. Vol. 5. P. 226.

" My dukedom to a beggarly *denier*."

" This may be right; but perhaps Shakeſpear " wrote *taniere*, French, a hut or cave." WARB.

It is more than *perhaps*, that Shakeſpear never thought of *taniere*; which is a den; *caverne, où les betes ſauvages ſe retirent:* and when it is uſed figuratively for the habitation of a man, it is conſidering him as living, not like a poor man, in a cottage, but like a beaſt; *retraite*, ſays Furetiere, *d'un homme ſauvage et ſolitaire.* What put Mr. Warburton upon this emendation, I ſuppoſe, was; that he thought a dukedom to a penny was no fair bett: and that the wager would be more equal, if the beggar were to *impone*, as Oſric ſays, his cottage. Upon the ſame principle we ſhould correct that line of Biron's ſpeech in LOVE'S LABOR'S LOST, Vol. 2. P. 199.

" I'll lay my head to any good man's *hat*."

read *heart*; for a head to a hat is too unequal a wager.

EXAMP. III. Vol. 6, P. 214. TIMON OF ATHENS.

" With all th' abhorred births below *criſp* heaven.

" We ſhould read *cript*, i. e. vaulted; from the " latin *cryptſa*, a vault." WARB.

Mr. Warburton ſhould have ſhewed by ſome authority, that there is ſuch a word as *cript*, for vaulted; which he ſeems to have coined for the purpoſe: but, if there is, it ſhould be ſpelt *crypt*, not *cript*; and comes from *crypta*, not *cryptſa*; which indeed would

would give *cryps*, and that might eaſily be miſtaken for *criſp*; as Mrs. Mincing ſays, "ſo pure and ſo "*crips*."

EXAMP. IV. Vol. 4. P. 97. 1 HENRY IV.

"No more the thirſty entrance of this ſoil
"Shall *damp* her lips with her own childrens blood."

"*Shall* damp *her lips*] This nonſenſe ſhould be "read, ſhall *trempe*, i. e. moiſten; and refers to "thirſty in the preceding line." WARB.

Why muſt this be nonſenſe? And why muſt Shakeſpear thus continually be made to uſe improper French words, againſt the authority of the copies, inſtead of proper Engliſh? To *damp*, ſignifies to wet, to moiſten; which is the preciſe ſenſe Mr. Warburton and the context require. *Tremper* ſignifies ſomething more; to dip, to ſoak, or ſteep: *je ſuis tout trempé*, I am ſoaked through.

But, ſays Mr. Warburton, *trempe* from the French *tremper* properly ſignifies the moiſtneſs made by rain. If he ſpeaks of *trempe* as an Engliſh word; ſince he coined it, he may perhaps have a right to give it what ſignification he pleaſes; but the French *tremper* ſignifies to dip, or ſoak, in any liquor whatſoever. *Tremper ſes mains dans le ſang: tremper les yeux de larmes: tremper du fer dans l'eau*; and figuratively, *tremper dans un crime*.

EXAMP. V. Vol. 2. P. 62. MUCH ADO ABOUT NOTHING.

"Griev'd I, I had but one?
"Chid I for this at frugal nature's *frame?*

The obvious ſenſe ſeems to be, Did I repine, that nature had framed me and my wife ſo; that we ſhould

ſhould have but one child? But this Mr. Warburton either did not ſee, or did not like; and therefore he coins a ſubſtantive from a verb, cuts-off one ſyllable to fit it for the place, (for here he does not mend, *in ſpite of the verſification*;) and then ſays, without any authority but his own, "We muſt cer-
"tainly read—

"Chid I for this at frugal nature's *'fraine?*

"i. e. *refraine.*"

EXAMP. VI. Vol. 3. P. 95. ALL'S WELL THAT ENDS WELL.

—"but is it your *carbonado'd* face?] Mr. Pope "read it *carbinado'd*; which is right. The joke, "ſuch as it is, conſiſts in the alluſion to a wound "made by a carabine; arms, which Hen. IV. had "made famous by bringing into uſe among his "horſe." WARB.

This joke, and the amendment for the ſake of it, *ſuch as it is*, is entirely Mr. Pope's. Shakeſpear uſed *carbonado* for *ſlaſh*, *ſcotch*. In K. LEAR, Vol. 6. P. 49. "I'll ſo *carbonado* your ſhanks." And in Coriolanus, Vol. 6, P. 527.

He *ſcotcht* him and *notcht* him, like a *carbonado*. See *the Gloſſary*.

EXAMP. VII. Vol. 2. P. 243. LOVE'S LABOR'S LOST.

"And beauty's *creſt* becomes the Heavens well."

Mr. Warburton ſays, we ſhould read *beauty's crete*; *i. e.* beauty's *white*, from Creta.

This

This word is, I ſuppoſe, from his own mint. I wonder, he did not rather give us *craye*; which is French for chalk.

EXAMP. VIII. Vol. 6. P. 541. CORIOLANUS.

" For I have ever *verified* my friends,
" (Of whom he's chief) with all the ſize, that verity
" Would without lapſing ſuffer.

Verified here is certainly wrong; as Mr. Warburton in a long note has ſhewn. To mend it, he gives us a word; which, if it is not his own, I doubt he can find no better authority for, than the Dictionary of N. Bailey, Philolog. who has taken care to preſerve all the cant words he could pick-up. However, he gives the honor of it to Shakeſpear; and ſays, " without doubt he wrote—

" For I have ever *narrified* my friends,

" *i. e.* made their encomium. This too agrees with " the foregoing metaphors of *book*, *read*; and con- " ſtitutes an uniformity among them." WARB.

I ſuppoſe, Menenius read his encomiums out of a book, or at leſt learned them there; and then *narrified* by rote. But though Mr. Warburton makes no doubt of Shakeſpear's writing *narrified*, I muſt own I do; and if it were lawful for one, who is not a critic by profeſſion, to make a conjecture after him, which yet I would not venture to thruſt into the text without authority; I ſhould imagine, that poſſibly Shakeſpear might have written;

" For I have ever *varniſhed* my friends
" —with all the ſize, that verity
" Would without lapſing ſuffer."

that

that is, I have laid-on as much praiſe, as would ſtick. It is an alluſion either to painting or white-waſhing: and the word *varniſh* (or *verniſh*, as it is ſometimes ſpelt) agrees with the following metaphor of *ſize*; at leſt as well as *narrify* does with *book* before. The only misfortune is, that the uniformity is broken: but that is of the leſs conſequence, becauſe otherwiſe it would be knocked to pieces by the bowls, which come-in in the very next line.

—— "I may ſometimes,
" Like to a bowl upon a ſubtle ground,
" Have tumbled paſt the throw"——

Whether this be right or no, I doubt *narrifying* with *ſize* will paſs on nobody but a Profeſſed Critic.

EXAMP. IX. Vol. 6. P. 542. CORIOLANUS.

—" The virginal *palms* of your daughters."

" by virginal palms may indeed be underſtood, the
" holding-up of hands in ſupplication. Therefore
" I have altered nothing. But, as this ſenſe is *cold*,
" and gives us even a *ridiculous idea*—I ſuſpect,
" Shakeſpear might write *paſmes* or *pâmes*, i. e.
" ſwooning fits; from the French *paſmer*, or *pâ-*
" *mer*." WARB.

Mr. Warburton muſt ſure have a very hard heart; if the idea of virgins holding-up their hands in ſupplication for their lives and honor, can ſeem to him either *cold* or *ridiculous*; and nothing will ſatisfy him, but making them ſwoon; that he may have an opportunity of bringing-in a French word.

EXAMP.

EXAMP. X. Vol. 7. P. 378. TROILUS AND CRESSIDA.

" If he do, the *rich* ſhall have more."

" It ſhould be read thus,

" —the *mich* ſhall have more.

" *i. e.* much. He that has much folly already, " ſhall then have more. This was a proverbial " ſpeech; implying that benefits fall upon the " rich." WARB.

Here, becauſe *to be rich in* any thing does not ſignify *to* have *much* of it; Mr. Warburton has happily invented a word, the *mich* or *much*, to bear that ſignification.

EXAMP. XI. Vol. 7. P. 267. CYMBELINE.

" One of your great knowing
" Should learn, being *taught*, forbearance.

That is, I ſuppoſe, " one of ſo much knowledge, " as you pretend to, ſhould learn to leave-off an " unſucceſsful ſuit; when you are ſo often deſired " to do ſo."

But this will not ſatisfy Mr. Warburton: he inſiſts, that a man, who is taught, has no more need of learning; not remembering, that ſome are ſo heedleſs and forgetful, as to need being taught the ſame things again and again. Not to miſrepreſent him, I will give his whole note:

" Sure whoever is taught, neceſſarily learns. " Learning is not the fit and reaſonable conſequence

" of

" of being taught; but is the thing itſelf.† As it is " ſuperfluous in the expreſſion, ſo (which is the " common condition of nonſenſe) it is deficient in " the ſentiment. It is no mark of a knowing per- " ſon, that he has learnt forbearance ſimply. For " forbearance becomes a virtue, or point of civil " prudence, *only* as it reſpects a *forbidden* object. " Shakeſpear, I am perſuaded, wrote;

" One of your great knowing
" Should learn (being *tort*) forbearance."

" *i. e.* one of your wiſdom ſhould learn (from a " ſenſe of your purſuing a forbidden object) for- " bearance; which gives us a good and pertinent " meaning in a correct expreſſion.

" *Tort*, an old French word, ſignifying *the being in* " *the wrong*, is much in uſe among our old Engliſh " writers; which thoſe, who have not read them, " may collect from its being found in the *Etymolo-* " *gicon* of the judicious Skinner. WARB.

That *tort* is a French word, every one, who knows any thing of that language, muſt know; but

† Shakeſpear himſelf ſeems to have diſtinguiſhed differently from his Commentator; where (1 Hen. IV. Vol. 4. P. 190.) he makes Vernon ſay, deſcribing the P. of Wales's modeſty to Hotſpur;

He made a bluſhing cital of himſelf;
And chid his truant youth with ſuch a grace,
As if he maſter'd there a double ſpirit,
Of *teaching*, and of *learning*, inſtantly.

and ſo again in MUCH ADO, &c. Vol. 2. P. 13.

My love is thine to teach; *teach* it but how;
And thou ſhalt ſee, how apt it is to *learn*.

that it is an *old* French word, in any other ſenſe than the reſt of their words are old, is not true; for it is as much in uſe as ever: and that it ſignifies *being* in the wrong, I cannot recollect to have found in any *old Engliſh writer*; though I have read ſeveral. I was therefore obliged to go, as Mr. Warburton adviſes, to the judicious Skinner; whom I hope he appealed-to without conſulting, becauſe he gives him no manner of authority for what he aſſerts:

Tort (ſays he) exp. Extortion, a Fr. G. Tort *injuria*, utr. a Lat. *torquere*.

In this he agrees with the French Dictionaries; which give us *tort*, a ſubſtantive, *injury*, *wrong*, &c. but no ſuch adjective; which the ſenſe here requires. There is indeed an old Engliſh adjective formed from hence, as Mr. Warburton's neighbours at Lincoln's Inn would have told him; that is, *tortious*; to which *tortionare* in the French anſwers: Shakeſpear alſo uſes *tortive* in TROILUS and CRESSIDA, Act 1. Sc. 5: but, if Mr. Warburton had brought any one of theſe in, it muſt have been "in ſpite "of the verſification."

I hope, for the future, Mr. Warburton will apply Imogen's advice to this liberty he takes of coining words; and, according to his own reading,

"—learn (being TORT) forbearance."

EXAMP. XII. Vol. 1. P. 95. MIDSUMMER NIGHT'S DREAM.

"One, that compos'd your beauties; yea, and one,
"To whom ye are but as a form in wax

" By him imprinted; and within his power
" To *leave* the figure, or disfigure it."

" We ſhould read,

" Te *'leve* the figure, &c,

" i. e. to *releve*, to *heighten*, or *add to the beauty of*
" the figure, which is ſaid to be imprinted by him.
" 'Tis from the French, *relever*," &c. WARB.

Why ſhould we read, *'leve?* Mr. Warburton does not here pretend, that Shakeſpear wrote it ſo. He did not uſe to clip and coin at this rate. But it is from the French—Is it ſo? Why then, to the French let it go again, till Mr. Warburton has learned the language better; in the mean time, let him ſuffer Shakeſpear to ſpeak ſenſe and Engliſh. A man may either *leave* a figure, which he has impreſſed in wax with a ſeal or mold; or he may *disfigure* it; but the *relief* of the figure depends upon the mold, and not on any thing that is done after the impreſſion; nor does the degree of the relief neceſſarily add to the beauty of the figure; ſince a figure in *bas relief* may have more elegance and beauty, than another in *mezzo*, or even in *alto relievo*. But, ſuppoſing the word to be of good allowance, let us examine the ſentiment. And is it in the power of a parent to heighten or add to the beauty of a girl, who is not ſo charming as one could wiſh? Happy diſcovery! I hope, Mr. Warburton's daughters will be all beauties; whatever becomes of the boys: In the mean time, if he has this ſecret, I will anſwer for it, that it will be more worth to him than all his critical ſkill; let him find ever ſo good *judges and rewarders of merit* among the Bookſellers.

EXAMP. XIII. Vol. 1. P. 239. TWO GENTLEMEN OF VERONA.

" My ſubſtance ſhould be *ſtatue*, in thy ſtead] It " is evident this noun ſhould be a participle, STA- " TUED; i. e. placed on a pedeſtal, or fixed in a " ſhrine to be ador'd." WARB.

I ſuppoſe, becauſe the miniature picture, *in the ſtead of* which her ſubſtance was to be *ſtatued*, was placed on a pedeſtal. But Mr. Warburton ſhould have ſhew'd, that we are in poſſeſſion of ſuch a verb as *to ſtatue*; before he formed a participle from it. The meaning of Shakeſpear is plain enough, to any but a profeſs'd Critic. " He ſhould have my " ſubſtance as a *ſtatue*, inſtead of thee [*the picture*] " who art a ſenſeleſs form.

EXAMP. XIV. Vol. 2. P. 133. MERCHANT OF VENICE.

" And quicken his *embraced* heavineſs] This un- " meaning epithet would make me chooſe rather " to read,

" *Enraced* heavineſs.

" from the French *enraciner*, accreſcere, invete- " raſcere." WARB.

His *embraced* heavineſs plainly enough means, the heavineſs which he indulges and is fond of. But Mr. Warburton muſt be correcting, where there is no need; and therefore will have it *enraced*. I aſk pardon for laughing at him in the former Edition, as the author of that word; ſince I find, it is uſed by Spenſer; though that perhaps is more than he knew. However, the word's being made uſe of by Spenſer (who took great liberty of coining, eſpe-

cially when he wanted a rhyme) is no juſtifiable reaſon for Mr. W.'s foiſting it into Shakeſpear, without any authority but his own.

EXAMP. XV. Vol. 2. P. 329. AS YOU LIKE IT.

" Thy tooth is not ſo keen,
" Becauſe thou art not *ſeen*."

This paſſage is certainly faulty; and perhaps it cannot be reſtored, as Shakeſpear gave it. Sir Thomas Hanmer at leſt altered it into ſenſe;

Thou cauſeſt not that teen.

But this, it ſeems, will not do; becauſe, in his *rage of correction*, he forgot to leave the reaſon, why the *winter wind* was to be preferred to man's ingratitude. So now Mr. Warburton comes with his emendation; which he charitably communicated to Sir Thomas, though he was ſo graceleſs as not to make uſe of it.

" *Without doubt*, Shakeſpear wrote,
" Becauſe thou art not *ſheen*," &c. WARB.

Though this matter is ſo clear with Mr. Warburton, every body who underſtands Engliſh will doubt of it; becauſe SHEEN ſignifies *bright*, which makes no better ſenſe than SEEN; nor does he produce any authority for its ſignifying SMILING, which is the ſenſe he here puts upon it; and to make it paſs the better, he lugs-in a parcel of " *ſmiling, ſhining,* " *court ſervants, who flatter while they wound*;" of whom there is not the leaſt hint in the ſong, or in the whole ſcene.

He ſays " *ſheen*, i. e. ſmiling, ſhining;" &c. Let us examine his authoritys. " So, in the MIDSUM-
" MER NIGHT'S DREAM;

 " Spangled

" Spangled ſtarlight *ſheen.*"

" Chaucer uſes it in this ſenſe,

" Your bliſsful ſuſter Lucina the *ſhene*;"

" And Fairfax,

" The ſacred angel took his target *ſhene.*"

Theſe are the examples he produces; *whether wiſely or not, let the foreſt judge:* but the conceit of a *ſmiling target* is entirely his own; and, if he will allow me a pun, *invitâ Minervâ*; for it ſeems in direct oppoſition to the famed Ægis of Pallas. But this is hardly a laughing matter; for with what face can he ſay *ſmiling*, *ſhining*—So Shakeſpear—Chaucer uſes it in THIS ſenſe—And Fairfax—when, if he knows any thing of the language, he muſt know; that not one of them, in theſe inſtances, uſes *ſheen* in the ſenſe of SMILING; and that, in its true ſenſe of BRIGHT or *ſhining*, it would make the paſſage worſe than he found it?

If Sir Thomas Hanmer, as he ſays, took occaſion, from having *this emendation communicated to him*, to alter the whole line; he ſhewed more judgment, than if he had inſerted ſuch a falſe and nonſenſical note. But " in his rage of correction, he " forgot to leave the reaſon, why the *winter wind* " was to be preferred to *man's ingratitude.*" If *ſheen* does not ſignify *ſmiling*, I doubt Mr. Warburton will be in the ſame caſe. However Shakeſpear has equally forgotten, in the next ſtanza, to leave the reaſon, why a *freezing ſky* is to be preferred to a *forgetful friend*; which, perhaps, may give a reaſonable ſuſpicion, that the word *becauſe* in the firſt ſtanza may be corrupt.

EXAMP.

EXAMP. XVI. Vol. 3. P. 11. ALL'S WELL THAT ENDS WELL.

—" the compoſition, that your valor and fear " makes in you, is a virtue of a good *wing*; and I " like the wear well] The integrity of the meta- " phor directs us to Shakeſpear's true reading; " which doubtleſs was, *a good* MING; i. e. *mixture*, " *compoſition*; a word common to Shakeſpear, and " the writers of this age; * and taken from the " texture of cloth. The M was turned the wrong " way at the *preſs*; and from thence came the " blunder." WARB.

I ſuppoſe, Mr. Warburton, who has collated *all* the editions, can, from ſome or other of them, produce a proof of what he ſo poſitively aſſerts; that the M was turned the wrong way at the preſs: if it be ſo, it will be eaſily diſtinguiſhed from a W, eſpecially in the old printing; where the W was generally unconnected, thus, VV †.

If it were not for preſerving the integrity of the metaphor, which Mr. Warburton is generally more concerned about than Shakeſpear is; I ſee no reaſon, why "a virtue of a good wing" may not refer to his nimbleneſs or fleetneſs in running away. But Mr. Warburton ſays, " *Ming* for *mixture*, *com-* " *poſition*, is a word common to Shakeſpear and " the writers of this age;" I deſire him to produce his authorities both for the word, and the uſe of it;

* *Ming*, a verb, tho' not very common to the *writers* of *this* age; yet is ſtill very common to the *talkers*, in ſome parts; is uſed in the ſenſe of *knead*; and is plainly a contraction of *mingle*. But, what the texture of cloth has to do here, I know not; nor is it worth inquiring: as Shakeſpear probably never us'd nor heard the word.

† Mr. Warburton is ſo fond of this conceit, of an M being ſet upon it's head at the preſs; that he has uſed it again in CYMBELINE, Vol. 7. P. 290.

it; for, considering what we have seen in the last example foregoing, it is too much to take on his bare assertion; nor can I, till I see it used by people of better credit, pay him the complement to say; *I like the wear well.*"

EXAMP. 17. Vol. 4. P. 287. 2 HENRY IV.

"Unless some *dull and* favourable hand] Evi-
"dently corrupt. Shakespear seems to have wrote,
"*doleing*; i. e. *a hand using soft melancholy airs.*"
WARB.

Why this is the very sense, which the true text exhibits. But the temptation of coining a new word is irresistible. It seems, however, not very luckily coin'd here; since *doleing*, if there were such a word, might perhaps rather signify *giving-out largesses*; in which sense, though Mr. Warburton might think a *doleing* hand a favourable one, other people perhaps would not judge it so musical, as the context requires.

If he gives us *doleing* for *condoling*, he may as well write *sternation* for *consternation*.

EXAMP. XVIII. Vol. 8. P. 375. OTHELLO.

——"O thou weed,
"Who art so lovely fair, and smell'st so sweet," &c.
"The old quarto reads,
"O thou *blache* weed, why art so lovely fair, &c.
"which the editors not being able to set right, al-
"tered as above. Shakespear wrote,
"O thou *bale* weed, &c. *Bale*, i. e. *deadly poisonous.*"
WARB.

But

But till he produces ſuch an adjective as *Bale*, which he cannot do from Shakeſpear, or any good author; he will not with all his dogmatical aſſertions convince us, that Shakeſpear wrote ſo; the adjective is *baleful*. This note being towards the end of his long work, we may make the ſame remark on him, as he has made on Sir Thomas Hanmer; "That "he did not underſtand his author's phraſeology "any better when he had *ended*, than when he had "*begun* with him." See P. 396. Vol. 8.

EXAMP. XIX. Vol. 6. P. 392. MACBETH.

"Round about the cauldron go,
"In the poiſon'd *entrails* throw] Every thing "thrown into the cauldron, is particularly enu- "merated; and yet we find NO *poiſoned entrails* a- "mong them——I believe Shakeſpear wrote,
——"poiſon'd ENTREMES—
"an old word uſed for *ingredients*," &c. WARB.

If Mr. Warburton means, there is no mention afterwards of the entrails being *poiſoned*; what he ſays is true; but then it will affect his *entremes* too: but he is miſtaken, if he affirms there are no *entrails* mentioned; for the word *entrails* ſignifies the inward parts, [*inteſtina*, *partes internæ*, Skinner.] in a larger ſenſe than the viſcera or guts; and ſo the maw of the ſhark, liver of the Jew, gall of the goat, and tyger's chawdron, are entrails: ſo that there is no need of Mr. Warburton's *entremes*; which, he indeed ſays, is an old word uſed for ingredients; but he ſhould have produced ſome authority for it, ſince his own will not go far, with thoſe who know how eaſily he affirms things of this ſort.

EXAMP. XX. Vol. 7. P. 238. CYMBELINE.

She's a good *ſign*; but I have ſeen ſmall reflection of her wit.] "If *ſign* be the true reading, "the poet means by it, *conſtellation*; and by *reflec-* "*tion* is meant, *influence*. But I rather think, from "the anſwer; that he wrote, *ſhine*. So, in his "Venus and Adonis,

"As if from thence they borrow'd all their *ſhine*." WARB.

So, becauſe *ſhine* ſignifies *brightneſs*, you may call a *bright* perſon—*a good ſhine!* The expreſſion is monſtrous. *Sign* is the true reading; without ſignifying *conſtellation*, or even a ſingle *ſtar*.

The ſenſe is as plain, as words can make it. She has a fair outſide, a ſpecious appearance; but no wit. *O quanta ſpecies, cerebrum non habet!* Phædr.]

I wiſh, even *thus much* could be ſaid of Mr. W.'s Note.

EXAMP. XXI. Vol. 1. P. 328. MERRY WIVES, &c.

They muſt *come-off*] "This can never be our "Poet's or his Hoſt's meaning: To *come-off* being "in other terms to *go ſcot-free*. We muſt read, "*compt*-off; i. e. clear their reckoning." WARB. Mr. W.'s explanation of to *come-off* by to *go ſcot-free*, is worthy of him; who ſaith, to *lay-by* means to *ſtand ſtill*, *to 'em* means *have at you*, *I'll make a ſop of the moon-ſhine of you* means *I'll make the ſun ſhine through you*, &c. To *come-off* is to pay; and is ſo us'd frequently by Maſſinger: In one place * ſo plainly, as to admit no room for a doubt about the meaning, or for an eſſay after an emendation.

* See his *Unnatural Combat*, Act IV. Scene II.

CANON

CANON VIII.

He may prove a reading, or ſupport an explanation, by any ſort of reaſons; no matter whether good or bad.

EXAMPLE. I. Vol. 5. P. 413. K. HENRY VIII.

" This is the ſtate of man; to-day he puts-forth
" The tender leaves of hope, to-morrow bloſſoms;
" And bears his bluſhing honors thick upon him:
" The third day comes a froſt, a killing froſt;
" And when he thinks, good eaſy man, full ſurely
" His greatneſs is a rip'ning, nips his *root*;
" And then he falls, as I do.

" *Nips his root*] As ſpring froſts are not injurious " to the roots of fruit-trees; I ſhould imagine, " the poet wrote *ſhoot*; *i. e.* the tender ſhoot, on " which are the young leaves and bloſſoms," &c. WARB.

That is, becauſe a *killing* froſt will not *kill* trees in the *ſpring*. The concluſion of the ſpeech evidently ſhews, that the death or deſtruction of the tree was the conſequence of this nipping.

EXAMP. II. Vol. 8. P. 181. HAMLET.

" Madam, it ſo fell out, that certain players
" We *o'ertook* on the way.

" The old Quarto reads *oer'raught*, corruptly for " *o'er-rode*, which I think is the right reading; for " *o'ertook* has the idea of following with deſign, and " accompanying. *O'er-rode* has neither: which was " the caſe." WARB.

I know

I know not where Mr. Warburton found this idea; but I believe no body but himſelf follows with deſign, and accompanies, every one, whom he chances to overtake on the road. Nor is *o'er-raught*, which is the reading of the old Quarto, neceſſarily a corruption of *over-rode*: it is the regular paſt tenſe of *over-reach*, which was probably uſed formerly in the ſenſe of overtake; as *overgo*, *overpaſs*, were; but going out of uſe, the players might leave it for the more uſual word.

Shakeſpear uſes the primitive in Ant. and Cleop. The hand of death has *raught* him. Theobald's edition. Vol. 6. P. 302. and the ſame form of the paſt tenſe is ſtill preſerved in the verbs *teach*, *beſeech*, *catch*, *fetch*, *ſeek*, *wreak*, &c. Indeed we now write *ſought*, *beſought* and *wrought*; but Milton wrote *ſaught* and *beſaught*: as may be ſeen in his own two editions of Paradiſe Loſt. *Wrought* is ſuppos'd to come from *work*; which probably occaſion'd it's being uſually ſpell'd with *o*: but the other formation is more natural: *faught* from *fetch* is only us'd in common converſation, and that by vulgar people; a word of the ſame ſound, but ſpell'd with *o*, being the paſt tenſe of *fight*: for which the ſame vulgar ſay *fit*, as *'lit* from *'light*. In the 2d part of Hen. VI. Shakeſpear ſeems to uſe *raught* for 'reft or taken-away. Act II. Sc. 5.

Examp. III. Vol. 7. P. 84. Julius Cæsar.

" And, in their ſteads, do *ravens*, crows, and kites,
" Fly o'er our heads."

" A raven and a crow is the ſame bird of prey:
" the firſt name taken from its nature; the other
" from its voice. We ſhould therefore read,
" *ravenous* crows and kites." Warb.

Though

Though Mr. Warburton cannot find it in the Dictionaries; yet every crow-keeper in the country will tell him, there is as real a difference between a raven and a crow; as there is between a crow and a rook, or a rook and a jack-daw. The carrion crow, or gor-crow [i. e. gore-crow] as it is called, is not the raven. Ben Johnſon diſtinguiſhes them in his Fox, Act I. Scene 2.

——" vulture, kite,
" Raven, and gor-crow, all my birds of prey"—

And Willoughby on birds would have told him; that there is this ſmall difference between them, that one weighs almoſt as much again as the other.

EXAMP. IV. Vol. 2. P. 350. AS YOU LIKE IT.

" But for his verity in love, I do think him as " concave as a *cover'd* goblet, or a worm-eaten " nut."

" Why a cover'd goblet? Becauſe a goblet is *ne-* " *ver* kept cover'd, but when empty. Shakeſpear " never throws-out his expreſſions at random." WARB.

If Shakeſpear does not, I am afraid Mr. Warburton does; for he here aſſerts a thing, in which every young lady, who has been at a ball, can contradict him; that a goblet is *never* kept cover'd, but when *empty*. And, though Mr. Warburton does not frequent thoſe aſſemblies; yet there are a great many other inſtances, where it may be very proper to cover a cup, that is not empty; as if people are apt to preach over their liquor, or if there ſhould be more than the company cares to drink at the preſent. In theſe, and other like caſes, it is lawful and uſual to put-on the cover to keep-out flies or duſt; and to prevent

prevent the biſhop, negus, or whatever liquor, from dying.

EXAMP. V. Vol. 8. P. 345. OTHELO.

" Not poppy, nor mandragora,
" Nor all the drowſy ſyrups of the world,
" Shall ever med'cine thee to that ſweet ſleep,
" Which thou *ow'dſt* yeſterday."

" *owedſt*] This is right, and of much greater force " than the common reading [*hadſt*;] not to ſleep " being finely called defrauding the *day* of a *debt* " of nature." WARB.

If there be any fraud in the caſe, it is the *night* is cheated, and not the *day*; I would therefore propoſe to read,

which thou ow'dſt *yeſter-night*.

But, unluckily for Mr. Warburton's fine obſervation, and my improvement grafted upon it, *owedſt* here is *ownedſt*, ſynonymous to *hadſt*; and is frequently ſo uſed by Shakeſpear and the old authors. * If Mr. Warburton will be contented with two inſtances, they ſhall be from his Bible:

† *And he that* oweth *the houſe ſhall come, and tell the prieſt*, &c.

‖ *So ſhall the Jews—bind the man, that* oweth *this girdle.*

EXAMP. VI. Vol. 1. P. 66. THE TEMPEST.

In the note on theſe lines,

" This is a moſt majeſtic viſion, and
" Harmonious charming *Lays*—

* It is ſo uſed in *Norfolk* to this day, in common converſation.
† LEVIT. xiv. 35. ‖ ACTS xxi. 11.

(where

(where by the way I would adviſe him to read *Lay*, becauſe "*this is* charming *Lays*," is not ſo uſual; in print at leſt) Mr. Warburton ſays, the word charming cannot *with propriety* be applied to any thing but *muſic* and *poetry*; becauſe they were ſuppoſed to operate as *charms*. He here expreſly excludes *Beauty*; which was ever ſuppoſed to have that operation in the higheſt degree. But this is not the only inſtance of the inſenſibility of our critic's heart.

EXAMP. VII. Vol. 4. P. 128. 1 HENRY IV.

—"By this hand, if I were now by this raſcal, I "could brain him with his † ladie's fan."

"† The fans then in faſhion had very long han-"dles." WARB.

I do not know, where Mr. Warburton pick'd up this anecdote; of the ſize of the ladies' fans in the reign of Henry IV: but the obſervation is certainly very pertinent, and neceſſary; for, notwithſtanding Hotſpur was in ſuch a paſſion, as to talk of dividing and going to buffets with himſelf; for moving ſuch a diſh of ſkimm'd milk with ſo honourable an action: yet it would be too much beyond probability to think of beating a lord's brains out with his lady's fan; had the fans then been ſuch *ſlight toys*, as are now uſed.

This puts me in mind of an obſervation of John Bunyan's; that *great bowls and great ſpoons will hold more, than little bowls and little ſpoons.*

Yet, how unlucky would it be; if, after all, this learned criticiſm ſhould be an ignorant miſtake; and the humor of the paſſage ſhould lie in alluding to the lightneſs, not the heavineſs of the lady's fan? Both the paintings and the authors about Shake-

ſpear's

ſpear's time prove, that the ladies wore feather fans; there are, I think, ſeveral paſſages in Ben Johnſon to this purpoſe; one I remember is in *Every man out of his humour*, Act 2. Scene 2. where Faſtidious Briſke ſays—" this *feather* grew in her ſweet fan " ſometimes; though now it be my poor fortune to " wear it, as you ſee, Sir."

So in *Cynthia's revels*. Act 3. Scene 4.

" Will ſpend his patrimony for a garter,
" Or the left *feather* in her bounteous fan."

EXAMP. VIII. Vol. 1. P. 45. THE TEMPEST.

—" how cam'ſt thou to be the ſiege of this *Moon-*
" *calf?*

—" *Moon-calf?*] It was imagined, that the moon " had an ill influence on the infant's underſtanding. " Hence *idiots* were called *moon-calves*." WARB.

I do not know what authority Mr. Warburton has, for aſſerting, that *idiots* were called *moon-calves*; but Shakeſpear gives him none here. Stephano was not yet enough acquainted with Caliban, to judge what influence the moon might have on his underſtanding; but he gives him the name of moon-calf from his ill-ſhaped figure. Moon-calf, *Partus Lunaris*—Datur et Teut. Monkalb—*Mola*, ſeu *Caro informis*, &c. Skinner.

EXAMP. IX. Vol. 2. P. 301. AS YOU LIKE IT.

Roſ. " With *bills* on their necks: Be it known to " all men by theſe preſents"——

Roſalind here, to banter Le Beu, gives a ridiculous deſcription of the men he was going to give them an account of; ſuppoſing them to come with

bills

bills or *labels* on their necks, importing who they were; and there ſeems nothing here for a critic to ſtumble-at: but Mr. Warburton divides the ſpeech, and gives the latter part to the Clown; "becauſe "Roſalind and he are at croſs purpoſes." Whether his diviſion of this paſſage be right or no, his explication of it certainly is not. "She ſpeaks of an in-"ſtrument of *war*; and *He* turns it into an inſtru-"ment of *law* of the ſame name." WARB. Very acute! As if people carried ſuch inſtruments of war as *bills* and *guns* on their *necks*, not on their ſhoulders; and as if Roſalind had any occaſion to talk of inſtruments of *war*, when the converſation was only about a *wreſtling*.

EXAMP. X. Ibid. P. 310.

"And thou wilt ſhew more bright, and *ſeem* "more virtuous, when ſhe is gone] This implies "her to be ſome-how remarkably defective in vir-"tue; which was not the ſpeaker's thought. The "poet doubtleſs wrote,

——"and *ſhine* more virtuous;

"i. e. her virtues would *appear* more ſplendid, when "the luſtre of her couſin's was away." WARB.

"This implies her to be ſome-how remarkably de-"fective in her virtue."]

How ſo, good Mr. Warburton? This would have been the caſe, had he ſaid, *Thou wilt ſeem virtuous*; but the words, as they are, imply the direct contrary. Let us hear however, what is the meaning of the judicious amendment;

"*and ſhine more virtuous:*"

"i. e. her virtues would *appear* more ſplendid:"

which

which is juſt what he found in the text, *She would ſeem more virtuous.*

EXAMP. XI. Vol. 3. P. 382. WINTER'S TALE.

" I could *afflict* you further] If it had not been " for the anſwer, one ſhould have concluded; that " the poet had wrote, *affect* you; however he uſes " *afflict* in the ſenſe of *affect*. This is only obſerved " to ſhew, *that* when we find words, to which we " muſt put an unuſual ſignification to make ſenſe; " *that* we ought to conclude, Shakeſpear took *that* " liberty; and *that* the text is not corrupted. A " thing the Oxford editor ſhould have conſidered." WARB.

Not to take notice of the peculiar ſpelling in FURTHER, and the beautiful repetition of the THATS; This obſervation of Mr. Warburton's, however unaccurately expreſſed, is a very juſt one; and it would have been much for his own reputation, and the eaſe of his reader, if he had oftener conſidered it: but the misfortune is, that the obſervation has nothing to do here; for *afflict* is uſed in the proper ſenſe, for *grieve*, *trouble*; nor can it be ſaid to be uſed in the ſenſe of *affect*, any otherwiſe; than as a man cannot be *afflicted*, without being *affected* by that which *afflicts* him; which is no great diſcovery to any body but Mr. Warburton.

EXAMP. XII. Vol. 3. P. 398. K. John.

" Knight, Knight, good mother—Baſiliſco like."

Mr. Theobald has produced the paſſage at length, to which this expreſſion undeniably alludes; but this will not do; Mr. Warburton muſt refine upon it.

" But the beauty of the paſſage conſiſts in his al-

" luding

" luding at the ſame time to his high original. His " father, Richard the firſt, was ſurnamed *Cœur-de-* " *lion.* And the *Cor Leonis*, a fix'd ſtar of the firſt " magnitude in the ſign *Leo*, is called *Baſiliſco.*" WARB.

He ſhould have ſaid, that the *Cor Leonis* is called *Baſiliſcus*, or *Regulus*; for thoſe are the names it goes by: but then there would have been no foundation for this, which is abſolutely the conundrum of a Hypercritic. The words, put out of verſe, are theſe; *I ſay, like Baſiliſco in the play, call me* (not *knave* but) *knight, good mother*—What pretence is here for any alluſion to a ſtar; which it does not appear, that Shakeſpear ever knew, or thought-of? Or how could the Baſtard be in this inſtance like the *Cor Leonis*; unleſs that ſtar were *knighted?* which Mr. Warburton will as eaſily prove, as what he aſſerts of the alluſion.

EXAMP. XIII. Vol. I. P. 70. TEMPEST.

" The trumpery in my houſe, go bring it hither;
" For ſtale to catch theſe thieves."

" If it be aſked, what neceſſity there was for this " apparatus; I anſwer, that it was the ſuperſtitious " fancy of the people, in our author's time; that " witches, conjurers, &c. had no power over thoſe, " againſt whom they would employ their charms; " till they had got them at this advantage, commit- " ting ſome ſin or other: as here of theft." WARB.

Very ingenious—but how then came Proſpero's charms to have power over Ferdinand, the HOLY * Gonzalo, and Miranda? How over theſe very fellows, as deſcribed in the ſpeech immediately preceding?

* P. 77.

EXAMP. XIV. Vol. 1. P. 133. MIDSUMMER NIGHT'S DREAM.

" Her brother's noon-tide *with* th' Antipodes."

" She ſays, ſhe would as ſoon believe, that the " moon, then ſhining, could creep through the " centre, and meet the Sun's light on the other ſide " the globe. It is plain therefore, we ſhould read,

—" *i' th'* Antipodes;

" i. e. *in* the *Antipodes*, *where* the Sun was then " ſhining." WARB.

Excellent Grammarian, as well as Philoſopher! Why noontide *with* (i. e. *among*) the Antipodes, will not mean on the other ſide the globe, (which is all that the context and Mr. Warburton want it to mean) is utterly unaccountable.

But *in* the Antipodes, is a very unaccurate expreſſion; for *the Antipodes* means not *a place* on the globe, as Mr. Warburton's explanation, *in* the ANTIPODES WHERE, neceſſarily implies; but *the people* inhabiting that place.

EXAMP. XV. Vol. 1. P. 402. MEASURE FOR MEASURE.

" The PRINCELY Angelo—PRINCELY guards."

Mr. Warburton, having unjuſtly abuſed all the former editors; and puzzled-out what every body knew, as well as he could tell them; " That the " word *guards* in this paſſage does not mean *ſatellites*, " but *lace*;" proceeds to inform us, that " *prieſtly* " *guards* means ſanctity; which is the ſenſe required: " But PRINCELY GUARDS mean nothing but *rich* " *lace*," &c. WARB.

Now, if this latter part be true, I ſhould be glad to know; how *prieſtly guards* ſhould come to ſignify any thing more than *black lace.*

EXAMP. XVI. Vol. 2. P. 138. MERCHANT OF VENICE.

—" a bankrupt, a prodigal] This is *ſpoke* (if he " would write correctly, he ſhould ſay *ſpoken)* of " Antonio. But why *prodigal?* Baſſanio indeed " had been too liberal; and with this name the " Jew honours him, when he is going to ſup with " him—

—" *I'll go in haſte to feed upon*
" *The* prodigal *Chriſtian*——

" But Antonio was a plain, *reſerved, parſimonious* " merchant. *Be aſſured therefore*, we ſhould read, " —*A bankrupt* FOR *a prodigal*; i. e. he is become " a bankrupt, by ſupplying the extravagances of his " friend Baſſanio." WARB.

Surely his lending money without intereſt, was reaſon enough for the Jew to call him prodigal; and this Shylock upbraids him with immediately after: " *he* WAS WONT (not only he *did* in this inſtance, " but it was his *cuſtom) to lend money for a Chri-* " *ſtian courteſy.*" But, in order to ſupport this ſilly alteration, Mr. Warburton falſifies the character of Antonio; who, throughout, is repreſented not as *parſimonious*, but as the very perfection of *frankneſs* and *generoſity*. He alſo ſeems to think it good logic to conclude; that, becauſe the Jew calls one man a prodigal in one place, it is impoſſible he ſhould call any body elſe ſo in another.

EXAMP. XVII. Vol. 2. P. 135. MERCHANT OF VENICE.

—" How much honor
" Pick'd from the chaff and ruins of the times
" To be new *varniſh'd*] This confuſion and mix-
" ture of the metaphors, makes me *think* ; that
" Shakeſpear wrote,
" To be new *vanned*—
" i. e. winnow'd, purged," &c. WARB.

Which is as much as to ſay, *pick'd from the chaff*, to be *pick'd from the chaff*; for ſo his own explanation makes it: " *vanned* — from the French " word *vanner*, which is derived from the Latin, " *vannus, ventilabrum*," [mark that, I pray you; for it ſerves to ſhew his learning in two languages at once] " the *fann* uſed for winnowing the chaff from " the corn." Why then might it not have been *fanned?*

This note he concludes with pronouncing, that " This alteration reſtores the metaphor to its integrity;" and, by way of confirming his amendment, adds; that " our poet frequently uſes the ſame thought." He does ſo; but not ſo profuſely as our critic would have him, twice in the ſame ſentence.

If Mr Warburton thus puts into the text of Shakeſpear, without any authority, whatever he *thinks* he wrote; he will abundantly convince the world of the propriety of that expreſſion, * *of the laſt edition*; to ſignify the worſt, or meaneſt ſort.

EXAMP. XVIII. Vol. 4. P. 42. RICHARD II.

—" the *abſent* time] For unprepared. Not an " inelegant ſynecdoche." WARB.

* See Dunciad, B. 4. P. 67.

Not

Not to enter into the elegance of the ſynecdoche, which ſeems but a hard and unnatural one; Mr. Warburton might have ſeen, fifteen lines lower, if his towering genius would have ſuffered him to look downwards; the true reaſon for this epithet: i. e. that *the King* was *abſent*.

—" becauſe th' anointed King is hence."

EXAMP. XIX. Vol. 4. P. 192. 1 HENRY IV.

" Here's *no* vanity!] In our author's time, the " negative, in common ſpeech, was uſed to deſign " ironically the exceſs of a thing."—WARB.

Profound Critic! as if it were not at all times ſo uſed! But no matter for that; the note is contrived ſo, as to make a careleſs reader believe, that he is particularly verſed in the phraſeology of his author's time; and this looks well: though the diſcovery be much of the ſame kind, with that of the Fool in KING LEAR;

" Then comes the time, who lives to ſee't,
" That going ſhall be us'd with feet."

But, perhaps, there was no Irony intended here: for Falſtaffe might very naturally ſay, on ſeeing Sir W. B. dead; Here's no vanity: i. e. This is paſt jeſting; This is a ſerious affair.

EXAMP. XX. Vol. 4. P. 283. 2 HENRY IV.

" As flaws congealed in the ſpring of day] Al- " luding to the opinion of ſome philoſophers; that " the vapors being congealed in the air by the cold, " (which is moſt intenſe towards the morning) and " being afterwards rarefied and let looſe by the " warmth of the ſun, occaſion thoſe ſudden im-

" petuous guſts of wind, which are called *flaws*." WARB. after the Oxford editor.

The appearance of philoſophical learning here miſled Mr. Warburton to adopt this note of the Oxford editor's, notwithſtanding the abſurdity of *winds* being *congeled*; which ſeems borrowed from Sir John Mandeville, who tells us of ſighs, oaths, and tunes being frozen up for ſome time, and afterwards *let looſe by the warmth of the Sun:* but they neither of them underſtood the meaning of the word in this place; which ſeems to be the ſmall blades of ice, which are ſtruck on the edges of the water in winter mornings; and which I have heard called by that name.

EXAMP. XXI. Vol. 4. P. 265. 2 HENRY IV.

" Philoſopher's *two* ſtones] One of which was an " univerſal medicine, and the other a tranſmuter of " baſer metals into gold." WARB.

But the *Panacea* was not a ſtone, but a potable medicine; which therefore Mr. Warburton ſhould have taken care to have *congeled*, as he did the *winds* above, before he gave it the denomination of a ſtone. The meaning is, *twice the worth of* the philoſopher's ſtone.

EXAMP. XXII. Vol. 4. P. 303. 2 HENRY IV.

—" We will eat a laſt year's pippin of my own " grafting, with a diſh of carraways."

Who would imagine, that hiſtory and literature ſhould be brought in by head and ſhoulders, to explane the meaning of *a diſh of carraways?* But what cannot a great critic do? Mr. Warburton having, with a becoming gravity, informed us, that carraways

are

are "a comfit or confection, ſo called in our au-"thor's time;" (and I ſuppoſe, both before and ſince his time too) adds, that "a paſſage in De "Vigneul Marville's Melanges d'Hiſtoire et de "Litt. will explain this ODD TREAT:" and ſo quotes the paſſage, which is not worth tranſcribing. But why does he think it ſo *odd a treat?* It is ſtrange, that Mr. Warburton's good mother ſhould never have treated maſter with ſo common and excellent a regale, as a roaſted apple and carraways; ſure he was a naughty boy, or has forgotten his mother's kindneſs to him.

EXAMP. XXIII. Vol. 4. P. 381. HENRY V.

——"their geſture ſad,
"*Inveſting* lank lean cheeks, and war-worn coats," &c.

"A geſture *inveſting* cheeks and coats, is nonſenſe. "We ſhould read,

"*Inveſt in* lank lean cheeks,

"which is ſenſe; i. e. their ſad geſture was cloathed, "or ſet-off, in lean cheeks, and worn coats. The "image is ſtrong and pictureſque," WARB.

Whether geſtures *inveſting* cheeks and coats, or geſtures *inveſt in* cheeks and coats, has the more *ſenſe* in it, not to mention *ſtrength* and *painting*; is a queſtion worthy of our Profeſſed Critic: but, in the mean time, as he has determined in a like caſe, Vol. 7. P. 180. "Nonſenſe for nonſenſe, the old "ſhould keep its ground; as being in poſſeſſion."

EXAMP. XXIV. Vol. 5. P. 148. 3 HENRY VI.

"O boy! thy father gave thee life too ſoon."

"Becauſe, had he been born later, he would not now "have been of years to engage in this quarrel.

" And hath bereft thee of thy life too late] i. e. " he ſhould have *done it*, by not bringing thee into " being; to make both father and ſon thus mi- " ſerable. This is the ſenſe; ſuch as it is."— WARB.

Such as it is, indeed! He ſhould have taken away life, before he had given it!

The father, having killed his ſon, is lamenting thoſe times of miſery and confuſion, occaſioned by the civil war: the general purport of theſe lines, therefore, ſeems to be no more than this; That, in ſuch diſaſtrous times, a ſhort life is the moſt deſirable; and, the ſooner one is out of them, the better. There is a paſſage much of the ſame caſt, in Tarquin and Lucrece. Stanz. 258.

O! quoth Lucretius, I did give that life;
Which ſhe too early and too late hath ſpilled.

EXAMP. XXV. Vol. 5. P. 165. 3 HENRY VI.

" O but impatience *waiteth on true ſorrow.*
" And ſee, where comes the breeder of my ſorrow."

" How does impatience *more particularly* wait on " true ſorrow? On the contrary, ſuch ſorrows as " the Queen's, which came gradually on through a " long courſe of misfortunes, is generally leſs im- " patient; than that of thoſe, who have fallen into " ſudden miſeries. The true reading ſeems to be,

" O but impatience WAITING RUES TO-MORROW," &c.

" i. e. when impatience waits and ſollicits for re- " dreſs, there is nothing ſhe ſo much dreads, as be- " ing put-off till to-morrow: (a proverbial expreſ- " ſion for procraſtination)" &c. WARB.

And

And ſo—Face about, and as you were before; for it appears at laſt, that impatience *did* particularly wait on the Queen's ſorrow. And we learn alſo; that putting-off till to-morrow, which is the Engliſh of procraſtination, is a proverbial Expreſſion for it.

EXAMP. XXVI. Vol. 1. P. 119. MIDSUMMER NIGHT'S DREAM.

" Then, for the third part of a *minute*, hence."

" We ſhould read, the third part of the *midnight*. " The common reading is nonſenſe. Poſſibly " Shakeſpear might have uſed the French word " *minuit*." WARB.

The common reading, ſays Mr. Warburton, is *nonſenſe*. And ſo, becauſe he does not think the third part of a minute long enough, he would read *midnight*; i. e. for the third part of an inſtant, an indiviſible point of time. But his *fatal* French led him into this blunder. " Poſſibly Shakeſpear " might have uſed the French word *minuit*." He ſeems to be very little acquainted with Shakeſpear; who could make ſuch a nonſenſical conjecture.

EXAMP. XXVII. Vol. 6. P. 116. KING LEAR.

" Whoſe face 'tween her forks preſages ſnow," &c.

—" Whoſe face 'tween her forks] i. e. her hand " held before her face, in ſign of modeſty, with " the fingers ſpread-out, forky." WARB.

The conſtruction is not, " whoſe face between her " forks," &c. but, " whoſe face preſages ſnow," &c. the following expreſſion, I believe, every body but Mr.

Mr. Warburton underſtands; and He might, if he had read a little farther; which would have ſaved him this ingenious note. See in TIMON, Vol. 6. P. 222.

" Whoſe bluſh doth thaw the conſecrated ſnow,
" That lies on Dian's lap——

EXAMP. XXVIII. Vol. 2. P. 417. TAMING OF THE SHREW.

" Pleaſe ye we may CONTRIVE this afternoon."

" Mr. Theobald aſks, *what* they were to contrive? " and then ſays, a fooliſh corruption poſſeſſes the " place; and ſo alters it to *convive*.—But the com- " mon reading is right; and the critic was only " ignorant of the meaning of it. *Contrive* does not " ſignify here to *project*, but to *ſpend* and *wear-out*. " As in this paſſage of Spenſer,

" *Three ages, ſuch as mortal men* CONTRIVE."—WARB.

I ſhould think; there is no need either of Mr. Theobald's *convive*, or of Mr. Warburton's new explication of *contrive*; if indeed it be not more properly a new word. If he had attended to the context, he might have anſwered his brother Critic's queſtion; *what* they were to contrive? They were to *contrive* means jointly to gratify Petruchio, for making room for their courtſhip, by taking-off the elder ſiſter Catherine.

" But, ſays Mr. Warburton, *contrive* does not " ſignify here to *project*; but to *ſpend*, and *wear* " *out*. As in this paſſage of Spenſer,

" *Three ages, ſuch as mortal men* CONTRIVE."

Con-

Contrive, Skinner ſays, comes from *controuver* *; and he renders it *excogitare*, *fingere*. In which ſenſe, if I am not miſtaken, Spenſer uſes it in the paſſage quoted; "Three ages, ſuch as men gene-"rally *compute* or *reckon* them."

If it did ſignify to *ſpend* or *wear-out*, which will require more proof than this paſſage; it muſt be formed from the verb *contero*, and from the preterperfect tenſe of that verb, *contrivi*; and I do not at preſent recollect any Engliſh verbs, formed from the preterperfect tenſe of the Latin; except ſuch as have come to us through French words ſo formed, as *propoſe*, *impoſe*, &c. But here is a diſcovery, which if Mr. Warburton will make good, I will even forgive him all the injuries he has done to Shakeſpear. This paſſage is quoted from the ELEVENTH book of Spenſer; ſo that he has recovered, I hope, the ſix books, which have been ſo long lamented as loſt in the Iriſh ſea: for thus he quotes it—"FAIRY QUEEN, Book xi. Chap. 9." Now, notwithſtanding that unfortunate *chapter*, which ſhocks one a little; no body will imagine, that Mr. Warburton, who is ſo accurate a *collater*, and makes uſe of *no indexes*, or *ſecond hand* quotations; though in an outlandiſh Italian book he might take *Decade* and *Novel* for *December* and *November*: yet in one of our own poets, whom he has ſo much ſtudied, could miſtake B. II. C. 9. for BOOK the ELEVENTH, CHAPTER the NINTH. Perhaps, the latter books may be written in *Chapters*, not *Cantos*, as thoſe printed are; but he ſhould have quoted VERSE 48 too.

* As *Retrieve* alſo, which he ſpells *Retrive*, does from *Retrouver*.

EXAMP.

EXAMP. XXIX. Vol. 6. P. 62. K. LEAR.

——" if your ſweet ſway
" *Allow* obedience——] Could it be a queſtion,
" whether heaven *allowed* obedience? The poet
" wrote,
" *Hallow* obedience," &c. WARB.

But ſurely one may as well queſtion, whether heaven *allows* obedience; as whether it *hallows*, i. e. ſanctifies, it. It is ſtrange, that a man of learning ſhould imagine; that the word IF here implies *doubting* or *queſtioning*. The form of the expreſſion is elliptical; but, when the words left-out are ſupplied, it implies not *doubting*, but ſtrong *affirmation*.

" If you do love old men—(which you ſurely do)
" If your ſweet ſway allow obedience (which it
" undoubtedly does; nay more, it commands it)
" If you yourſelves are old—(which you certain-
" ly are)
" Make it your cauſe."

Does Mr. Warburton imagine; that, when Niſus ſays,

" Si qua tuis unquam pro me pater Hirtacus aris
" Dona tulit, ſique ipſe meis venatibus auxi;"

when Calchas makes the ſame ſort of addreſs to Apollo, in the firſt book of Homer's Iliad;

Or, when Anchiſes ſays,

" Jupiter omnipotens, precibus ſi flecteris ullis"—

That the one had the leſt doubt, whether Jupiter was ever moved by prayer; or that the others queſtioned, whether or no they themſelves had ever ſacrificed to Diana or Apollo?

EXAMP.

EXAMP. XXX. Ibid. p. 67.

——" touch me with noble anger."

Here our Profeſs'd Critic, in order to introduce a ſuperſubtle and forced explanation of his own, is ſearching after knots in a bulruſh.

Can any thing be more intelligible, more pertinent, or finer, than this ſentiment of Lear's?

" If you, ye gods, have ſtirred my daughters' " hearts againſt me; at leſt let me not bear it with " any unworthy tameneſs! but *touch me with noble* " *anger*; let me reſent it with ſuch reſolution, as " becomes a man;

—" and let not *woman*'s weapons, water-drops, " Stain my *man*'s cheeks."

What need is here for Mr. Warburton's recondite learning, about what the antient poets ſaid concerning the misfortunes of particular families?

EXAMP. XXXI. Vol. 7. P. 117. ANTONY AND CLEOPATRA.

" And ſoberly did mount an † *arm-gaunt* ſteed] " i. e. his ſteed worn *lean* and *thin* by much ſer- " vice in *war*. So Farefax,

" His *ſtall-worn* ſteed the champion ſtout be- " ſtrode." WARB.

Mr. Warburton here ſeems to have ſtolen Don Quixote's Roſinante, to mount the demy Atlas of *this* earth; as Cleopatra calls him juſt before. Where

† I have ſometimes thought; that the meaning may poſſibly be, *thin-ſhouldered*; by a ſtrange compoſition of Latin and Engliſh: —*gaunt* quoad *armos*—and I have been ſince told; that Mr. Seward makes the ſame conjecture occaſionally, on a paſſage in Beaumont and Fletcher.

is the propriety of this; that a man, who commanded ſo large a part of the world, ſhould have only a *lean, thin, worn-out* horſe, to carry him to a battle; which was to decide, whether he ſhould be maſter of the reſt or not? However, he ſeems to have matched him well; with one from *Fairfax*, who is *ſtall-worn*.

" A different cauſe, ſays parſon Sly,
" The ſame effect may give." PRIOR.

One is worn-out with too much action, the other with ſtanding ſtill. They ſeem neither of them to have been troubled with the diſtemper called OATS*; and one may reaſonably ſuſpect, that their grooms gave them foul play.

But Mr. Warburton, who made this match, has played us a Yorkſhire trick; and the odds are prodigiouſly on old Fairfax's ſide: for when I come to look upon him in his ſtable, he is really not a *ſtall-worn*, but a *ſtalworth* ſteed; now STALWORTH, or STALWART, for it is written both ways, ſignifies *bold, courageous, ſtrong*.

" Wherefore this worthy *ſtalwart* Hercules,"

Gawin Douglas's Æneis, p. 249. l. 45. *& alibi*; and in his Gloſſary he explanes it, *Chalybei animi, ſtabilis et firmi animi, &c.*

EXAMP. XXXII. Vol. 8. P. 191. HAMLET.

—" Nay, then let the Devil wear black; FOR I'll " have a ſuit of ſables] The conceit of theſe words " is not taken. They are an ironical apology for " his mother's chearful looks: Two months were " long enough in conſcience to make any dead huſ- " band forgotten. But the editors, in their non-

* See the Gloſſary, at the word *Oats*.

" ſenſical

" ſenſical blunder, have made Hamlet ſay juſt the " contrary. That the Devil and he would both go " into mourning; though his mother did not. The " true reading is this; *Nay, then let the Devil wear* " *black*, 'FORE *I'll have a ſuit of ſable.* As much as " to ſay, *Let the Devil wear black for me; I'll have* " *none.* The Oxford editor deſpiſes an emendation " ſo eaſy, and reads it thus; *Nay, then let the Devil* " *wear black; for I'll have a ſuit of* ermine. And you " could expect no leſs; when ſuch a critic had the " dreſſing of him. But the blunder was a pleaſant " one. The *ſenſeleſs* editors had wrote *ſables*, the " *fur* ſo called, for *ſable*, *black*; and the critic only " changed this for that: by a like figure, the com- " mon people ſay, *You rejoice the* COCKLES *of my* " *heart*, for MUSCLES *of my heart*; an unlucky miſ- " take of one ſhell-fiſh for another." WARB.

This is, as Mr. Warburton ſays of Sir Thomas Hanmer, Vol. 2. p. 346. *amending with a vengeance.* If every paſſage, which our profeſſed Critic does not underſtand, muſt thus be altered; we ſhall have, indeed, a complete edition of Shakeſpear. In this note, which I have quoted at length, that the reader may ſee the whole ſtrength of Mr. Warburton's reaſoning; I know not which to admire moſt: the conſiſtency of his argument, the decency of his language, or the wit of his lenten jeſt about ſhell-fiſh, which makes ſo proper a concluſion.

The original reading is,

—" *Nay, then let the Devil wear black*; for *I'll* " *have a ſuit of* ſables." Mr. Warburton acknowledges, that the word *ſables* ſignifies a *fur* ſo called; and every body knows, that they are worn by way of finery in that country. Nay, he himſelf, in this very

very play, p. 236. ſpeaking of theſe ſame *fables*, ſays; " they import, that the wearers are rich burghers " and magiſtrates." He ſays, moreover, that the true reading (whatever it be) is " as much as to " ſay, *Let the Devil wear black for me*; *I'll have* " *none.*" Now I will leave it to any body to judge, whether this true meaning be not expreſſed in the common reading; and then to determine, *whoſe* is *the nonſenſical blunder*, and *who* is the *ſenſeleſs editor*.

EXAMP. XXXIII. Vol. 3. P. 25. ALL'S WELL THAT ENDS WELL.

——" How ſhall they credit
" A poor unlearned virgin; when the ſchools,
" *Embowell'd* of their doctrine, have left-off
" The danger to itſelf?"

This plainly means, that the phyſicians had exhauſted all their ſkill. But Mr. Warburton muſt refine, as follows;

" *Embowell'd* of their doctrine] The expreſſion " is beautifully ſatirical; and implies, that the theo- " ries of the ſchool are ſpun out of the *bowels* of " the profeſſors; like the cobwebs of the ſpider." WARB.

One would think, our critic's *brains* were in his *bowels*; when he ſpun this note.

EXAMP. XXXIV. Vol. 1. P. 348. MERRY WIVES OF WINDSOR.

Falſt. " Well, I am your theme; you have the " ſtart of me; I am dejected; I am not able to an- " ſwer the *Welch flannel*," &c.

—" the *Welch flannel*] Shakeſpear poſſibly wrote " *flamen*. As Sir Hugh was a *choleric* prieſt, and " apt

" apt to take fire, *flamen* was a very proper name;
" it being given to that order of Latin prieſts, from
" the *flame-coloured* habit." WARB.

Bene qui conjiciet, vatem hunc perhibebo optimum, ſays Dr. Newton; in laud of that happy ſkill in divination, which Mr. Warburton boaſts of in his motto *; and of which he gives us ſo extraordinary a ſample in this learned note.

Flannel is the chief manufacture of Wales, and probably might make part of Sir Hugh's dreſs; and it is in alluſion to this, that Falſtaff calls him *Welch flannel.* But the reaſon Mr. Warburton gives for his correction, is as good as the correction itſelf; " the name *flamen* being given to that order of La-
" tin prieſts, from the *flame-coloured habit.*" But Feſtus, *de verborum ſignificatione*, would have told him; " *Flamen* dialis dictus, quod *filo* aſſidue ve-
" letur; indeque appellatur *flamen*, quaſi *filamen.*" And Varro *De linguâ Latinâ* — " quòd — caput
" cinctum habebant *filo*, *flamines* dicti." The ſame ſaith old Biſhop Iſidore, in his chapter of *Clerks.*

EXAMP. XXXV. Vol. 7. P. 51. JULIUS CÆSAR.

——" here thy hunters ſtand
" Sign'd in thy ſpoil, and crimſon'd in thy *lethe.*

" Mr. Theobald ſays, the Dictionaries acknowledge
" no ſuch word as *lethe*——After all this pother,
" *lethe* was a *common* French word, ſignifying *death*
" or *deſtruction*; from the Latin *lethum.*" WARB.

A very *common* word indeed, which the Dictionaries do not acknowledge; for this Mr. Warbur-

*—— Quorum omnium interpretes, ut Grammatici, Poetarum proximè ad eorum quos interpretantur divinationem videntur accedere. Cic. de Divin.

ton does not deny. They give us indeed *leth*, a *laſt of herrings*; if that will ſerve his turn. One would expect, that he, who is only learning French, ſhould give us ſome better authority than his own for this *common* French word; and, to do him juſtice ſo he does; after his manner.

"So in ANTONY AND CLEOPATRA, he (Shake-"ſpear) ſays,

——"Even to a *lethied* dulneſs."

That is, becauſe Shakeſpear has made an Engliſh word from the Latin *lethum*, death; or *Lethe*, the river of oblivion; *therefore lethe* is a common French word; which I think is a very mean, or, as our critic explanes it in K. LEAR, Vol. 6. P. 97. a very * *mediocre* argument.

EXAMP. XXXVI. Vol. 2. P. 5. MUCH ADO ABOUT NOTHING.

—"If he have wit enough to keep himſelf *warm*, "let him bear it for a difference between himſelf "and his horſe.] But how would that make a "difference between him and his horſe? We "ſhould read—keep himſelf *from harm*." WARB.

The reaſon for this alteration is pleaſant—"be-"cauſe it is the nature of *horſes*, when wounded, "to run upon the point of the weapon." i. e. Becauſe horſes, when they have gotten harm, have not wit enough to keep themſelves from harm. It is a proverbial expreſſion. Shakeſpear alludes to it

* Our mean] i. e. moderate, mediocre condition.

again,

again, in The Taming of the Shrew. Vol. 3. P. 427.

" Catharine. Am I not wiſe?
" Petruchio. Yes; keep you warm."

EXAMP. XXXVII. Vol. 2. P. 34. MUCH ADO ABOUT NOTHING.

—paſt the *infinite* of thought] " Human thought " cannot ſure be called *infinite*, with any kind of " figurative propriety. I ſuppoſe, the true read- " ing was, *definite*." WARB.

Whatever the impropriety may be of applying this term to *finite*, and even *trifling* things; the practiſe is ſo common, that it is almoſt a ſhame to quote any proof of it: yet I cannot forbear giving One from Mr. W.'s own Preface, P. ix. where, ſpeaking of the two poetical Editors of Shakeſpear, he ſays—

" The proprietors, not diſcouraged by their firſt " unſucceſsful Effort, in due time made a ſecond; " and, tho' they ſtill ſtuck-to their Poets, with " *infinitely* more ſucceſs, in their choice of Mr. " Pope."

So that this, it ſeems, was only a ſudden fit of humility in Mr. W! And though Human Thought itſelf be unworthy of the term *infinite*; yet the ſucceſs of a *Bookſeller*, in his choice of a *Critic* for Shakeſpear, may, without impropriety, be ſo called; and That, (which makes it ſtill more extraordinary) even before the choice fell on Mr. W.

EXAMP. XXXVIII. Vol. 2. P. 411. THE TAMING OF THE SHREW.

" Few words ſuffice; and therefore, if you know
" One rich enough to be *Petruchio*'s wife;

" (As wealth is burden of my wooing dance)
" Be ſhe as foul as was *Florentius'* Love,
" As old as *Sibyll*, and as curſt and ſhrewd
" As *Socrates' Xantippe*, or a worſe,
" She moves me not; or not removes, at leſt,
" Affection's *edge* in *me*."——

" This man is a ſtrange talker. He tells you, " he wants *money* only: yet, after this, of *affection*'s " *edge* being ſo ſtrong in him; that nothing can a- " bate it.—The true reading, I am perſuaded, is—

" Affection *ſieg'd* in *coin*—i. e. ſeated, placed, " fixed. This makes him ſpeak to the purpoſe; " that his *affection* is all love of *money*." WARB.

And why may not this love of money be *that* affection; whoſe edge, he ſays, nothing can abate?

There is but one thing wanting, to make us receive Mr. W's alteration. Let him but prove, that this man is, as he calls him, a *ſtrange talker*; and then no-body will deny, that the expreſſion—*Affection ſieg'd in coin*, will very well fit his mouth.

EXAMP. XXXIX. Vol. 4. P. 124. 1 HENRY IV.

" If I travel but *four foot* by the *ſquare* further " on foot, I ſhall break my wind.] The thought " is humorous; and alludes to his bulk: Inſinu- " ating, that his legs being *four foot* aſunder, when " he advanced *four foot*, this put-together made " *four foot ſquare*." WARB.

According to this known rule, let us meaſure the leap of the dancer in the WINTER'S TALE, Vol. 3. P. 347. who jumped twelve foot and a half *by the ſquare:* i. e. twelve foot and a half *forwards*, and as much *ſideways*. But whether he did this, by jumping in the diagonal; or whether he carried

carried his legs twelve foot and a half aſunder; is not very eaſily determined.

For want of attending to this menſuration, a very fine piece of humour, alſo, will be loſt to the reader in 2 HEN. IV. Vol. 4. P. 279. where *Falſtaff* ſays to Prince *John* of *Lancaſter*—'I ſpeeded hither with the very extremeſt inch of poſſibility.'—Inſinuating, without queſtion, that on this occaſion of the battle he travelled by the *inch ſquare*; (for, though *ſquare* be not expreſſed here, I am perſuaded it is underſtood:) and carried his legs not above an inch aſunder. An extremely natural poſture for a coward in a battle!

By the *ſquare* in both places, it is evident that Shakeſpear means nothing more than a common Meaſure, or Foot-Rule. Milton has uſed the word *ſquare* in the ſame manner, for meaſure *ſimpliciter*. Comus, l. 339.

Eye me, bleſt Providence, and *ſquare* my trial
To my proportioned ſtrength——

EXAMP. XL. Vol. 6. P. 334. MACBETH.

"As, whence the Sun *gives* his reflection] Here "are two readings in the copies, *gives*, and *'gins*; "i. e. begins. But the latter, I think, is right— "&c." WARB.

Mr. W. in many of his notes, is fond of giving us a taſte of his knowledge in his philoſophy: how happily, the reader may judge, in ſome meaſure, from the very long note on this paſſage; Some particulars of which are worth examining. e. g.

"That ſtorms generally come from the *Eaſt*, "is founded on obſervation. The natural and "conſtant motion of the Ocean is from Eaſt to

" Weſt; and the Wind has the ſame direction.
" Varen. Geograph. lib. i. cap. 14. prop. 10. See
" alſo Dr. Halley's account of the Trade-winds
" and Monſoons." WARB.

The Captain, who is the ſpeaker here, if he had been a ſea captain, would have known, that neither of theſe aſſertions are true; except between the Tropics. See Dr. Halley's account of the Trade-winds and Monſoons. The moſt frequent and moſt violent ſtorms, in theſe parts of the world, are from the South-Weſt, not from the Eaſt.

" It is no wonder, that ſtorms ſhould come
" moſt frequently from that quarter [the Eaſt];
" or that they ſhould be moſt violent: becauſe
" there is a concurrence of the natural motions of
" Wind and Wave." WARB.

The exact *contrary* of this is the truth. The moſt violent agitations being cauſed by the oppoſition of Wind and Wave: i. e. when the Wind blows one way, and the Tide moves the other.

" The Sun may *give* its reflection, in *any* part of
" its courſe above the horizon; but it can *begin*
" it, only in *one*." WARB.

It were to be wiſhed, that Mr. W. would inform us; Where that *one* part above the horizon is, in which the Sun may *begin* his courſe.

" The Rainbow is no more a reflection of the
" Sun, than a Tune is a Fiddle." WARB.

There is, I ſuppoſe, (as Mr. W. ſays of Sir T. H. Vol. 3. P. 157) ſome conceit in this ſimile of the Fiddle; but it lies ſo deep, that the reader has reaſon to wiſh he could have explained his own meaning. As for the aſſertion itſelf, it ſhews great

great ignorance; for the Rainbow is really nothing elſe, but the reflected image of the Sun, optically deformed. But that Mr. W. ſhould have no notion how this can be, will be no matter of wonder to any one; who reads that notable note (in Richard II. Vol. 4. P. 35.) concerning a certain mathematical recreation in Optics; where he gives us all He knows about figures optically deformed.

All this deluge of philoſophy is poured-in upon us, only to ſupport a *wrong* reading; and thereby obſcure and confound a very beautiful and a very appoſite ſimilitude. The whole paſſage, with what I doubt not is the true meaning of it, is thus.

As, whence the Sun *gives* his reflection,
Shipwrecking ſtorms and direful thunders break;
So from that Spring, whence Comfort ſeem'd to come,
Diſcomfort well'd. ——— i. e. Diſcomfort and Comfort came from the ſame Spring; juſt as thoſe dreadful accidents of Storms and Thunder come from the ſame place, from whence procedes, the greateſt of earthly bleſſings, the Light of the Sun: viz. from the heavens, the Sky.

EXAMP. XLI. Vol. 6. P. 351. MACBETH.

" *King.* This caſtle hath a pleaſant Seat; the Air
" Nimbly and ſweetly recommends itſelf
" Unto our *gentle Senſes.*——
" *Banq.*——This gueſt of ſummer,
" The temple-haunting martlet, does approve,
" By his lov'd manſionry, that heaven's breath
" *Smells* wooingly here——] How odd a cha-
" racter is this of the Air, that it could recom-

" mend itſelf to *all* the ſenſes; not excepting the " *Sight* and *Hearing*? Without doubt we ſhould " read,

" Unto our *general ſenſe*——meaning *touch* or " *feeling*: which, not being confined to one part, " like the reſt of the ſenſes, but extended over the " whole body; the poet, by a *fine* periphraſis, calls " the *general ſenſe*." WARB.

Here the ſenſe of *feeling* is become a *general* Senſe; which in King *Lear* he ſeems to think was entirely *confined to one part*. See P. 98. Unleſs perhaps he may there allude-to the diſtich of *Mat. Prior*,

The bully beat, and happy lover
Confeſs, that feeling lies all over. *Alma.*

But to the paſſage. Why will Mr. W. needs have it, that—*ſenſes*—neceſſarily implies—*all* the ſenſes? and again, ſuppoſing it does mean ſo, How came the difficulty about Sight and Hearing particularly, into his head? as if a man could not *ſee*, whether it was a fine day or no; or *hear*, whether the wind blows! There's two, the moſt deſperate, of his five ſenſes, which have the Air for their Object. Mr. W. himſelf allows *feeling*; and talks about—*recreating the fibres*—very much in the ſtile of a Quack-Doctor's bill. *Banquo*'s Martlet will ſtand-up for *Smelling*. And ſo at laſt we may apply to Mr. W. what *Beatrice* (in MUCH ADO ABOUT NOTHING, Vol. 2. P. 5.) ſays of Signior *Benedick*; —' in this conflict four (at leſt) of his five wits ' go halting off; and now muſt the whole man be ' governed with one'——. And unluckily too, that *one* is—his *Taſte!*

EXAMP.

EXAMP. XLII. Vol. 7. P. 253. CYMBELINE.

" ——————the twinn'd ſtones
" Upon *th' unnumber'd* beach"——

The beach is called unnumber'd, from the ſtones upon it being numberleſs. Shakeſpear very probably had in his eye his own beautiful deſcription of Dover cliff in KING LEAR; where he ſpeaks of

" ——————the murmuring ſurge,
" That on *th' unnumber'd* idle pebbles chafes."

which line is indeed a comment on this before us. Yet our profeſſed Critic will needs call it Nonſenſe; and ſays, " Senſe and Antitheſis oblige us to read;
" upon the *humbled* beach——i. e. becauſe in-
" ſulted with the flow of the tide." WARB.

EXAMP. XLIII. Vol. 8. P. 334. OTHELLO.

" 'Tis as I ſhould entreat you wear your *gloves*]
" Abſurd. We ſhould read, *cloths*." WARB.

How rarely our baſhful Deſdemona is come-on, ſince P. 298; where our mealy-mouthed Critic ſeems to imagine that it would be an * indecorum in her to think that Othello ever pulled-off his cloths: whereas here it is a matter of indifference to her modeſty, whether he ever puts them on.

The ſenſe requires, that the circumſtance ſhe mentions ſhould be extremely trivial; therefore the old reading is preferable, and not abſurd.

EXAMP. XLIV. Ibid. P. 298.

" My downright violence *and ſtorm of* fortunes]

* See CAN. XII. Ex. IV.

" But

" But what violence was it that drove her to run " away with the Moor? We ſhould read—

" My down-right violence *to forms*, *my* fortunes." WARB.

A critic by profeſſion is, I ſuppoſe, a character too grave and pompous ever to be violently in love. *Downright violence* means the unbridled impetuoſity, with which her paſſion hurried her on to this unlawful marriage; and *ſtorm of fortunes* may ſignify the hazard ſhe thereby run, of making ſhipwrack of her worldly intereſt. Both very agreeable to what ſhe ſays a little lower.

——To his honours and his valiant parts
Did I my ſoul and fortunes conſecrate.

EXAMP. XLV. Ibid. P. 278.

As when by night and negligence the fire
Is *ſpied* in populous cities.——]

" This is not ſenſe; take it which way you will: " If *night* and *negligence* relate to *ſpied*, it is abſurd " to ſay—the fire was *ſpied* by *negligence*. If *night* " and *negligence* refer only to the time and occaſion, " it ſhould then be *by* night, and *thro'* negligence: " otherwiſe the particle *by* would be made to ſig- " nify *time*, applied to one word; and *cauſe*, ap- " plied to the other. We ſhould read therefore— " is *ſpred*—; by which all theſe faults are avoided." WARB.

The plain meaning is, not—the fire was ſpied by negligence; but—the fire, which came by night and negligence, was ſpied.— And this double meaning to the ſame word, is common to Shakeſpear with all other writers; eſpecially where the word

word is ſo familiar a one, as this in queſtion. *Ovid* ſeems even to have thought it a beauty, inſtead of a defect.

EXAMP. XLVI. Ibid. P. 277.

" ——Muſt be *led* and calm'd.—] Thus the old " Quarto. The 1ſt Folio reads *belee'd*: but that " ſpoils the meaſure. I read *let*, hindered." WARB.

Belee'd is by far the beſt reading of the three. But it ſpoils the meaſure! ſays Mr. W.

" Chriſtian and heath'n muſt be belee'd and " calm'd."

'Tis ſtrange that Mr. W, after having ſo often jumbled together ſuch throngs of conſonants, as are enough to throttle a Hottentot; ſhould at laſt be ſo very nice, as not to endure the word *heath'n* in one ſyllable.

EXAMP. XLVII. Vol. 8. P. 75. ROMEO AND JULIET.

Oh now I *would* they *had* chang'd voices too.]

" The *toad* having very fine eyes, and the *lark* " very ugly ones, was the occaſion of a common " ſaying among the people, that the toad and lark " had chang'd eyes. To this the ſpeaker alludes. " But ſure ſhe need not have *wiſhed*, that they had " changed *voices* too. The lark appeared to her " untunable enough in all conſcience: As appears " by what ſhe ſaid juſt before,

" It is the lark that ſings ſo *out of tune*;
" Straining *harſh diſcords*, and *unpleaſing ſharps*.

" This directs us to the right reading. For how " natural was it for her after this to add,

" Some

" Some ſay, the lark and loathed toad change eyes:
" O, now I *wot* they *have* chang'd voices too.

" i. e. the lark ſings ſo harſhly, that I now per-
" ceive the toad and ſhe have chang'd *voices* as well
" as *eyes*." WARB.

Mr. W. ſeems to have no great notion of what ſhe was *wiſhing* for. The lark had given her lover notice of the Morning; ſo ſhe wiſhes, that the toad and lark had chang'd voices; becauſe the toad's croaking is a ſign of Night, and the lark's ſinging of the Morning.

EXAMP. XLVIII. Vol. 8. P. 288. OTHELLO.

" As in theſe caſes, where *they aim* reports.] Theſe
" Venetians ſeem to have had a very *odd* ſort of
" perſons in employment; who did all by *hazard*,
" as to what and how they ſhould report; for this
" is the ſenſe of man's *aiming reports*. The true
" reading without queſtion is,

——Where *the Aim* reports.

" i. e. where there is no better ground for infor-
" mation, than *conjecture*." WARB.

Mr. W. may puzzle his own head, as much as he pleaſes, with calling the *ſame* thing, *conjecture* in one place, and *hazard* in another; but the ſenſible reader will think a profeſſed critic as *odd* a ſort of perſon in employment, as any Venetian of them all; unleſs he tells us, why *an Aim* (ſubſt.) may ſignify *a* conjecture, when *to aim* (verb.) wont ſignify *to* conjecture.

* See P. 191.

EXAMP.

EXAMP. XLIX. Vol. 8. P. 248. HAMLET.

" Yet here ſhe is allow'd her *virgin rites*,
" Her *maiden ſtrewments*—] The old Quarto " reads, virgin *Crants*, evidently corrupted from " *Chants*; which is the true word. A *ſpecific* ra- " ther than a *generic* term being here required, to " anſwer to *maiden ſtrewments*." WARB.

I ſuppoſe, becauſe *generic* comes from *genus*, and that from *gigno*; a word, improper to be us'd on ſo *maidenly* an occaſion: For elſe, her *maiden ſtrewments*, ſeems only to be ſpecifying what is meant by her *virgin rites* in general. But, however that be, Mr. W. is certainly very unlucky, in taking the word *chants*. He had better have pitched upon *grants*, *wants*, *pants*, or any other, provided it rhymes to *chants*; becauſe it ſhould ſeem by the very next ſpeech of the Prieſt, that theſe ſame *chants* were the only things that were deny'd her.

We ſhould profane the ſervice of the dead,
To *ſing* a *requiem*, and ſuch reſt to her,
As to peace-parted ſouls.———

If Mr. W's reading be approved, we ſhould, to reſtore *integrity*, make a ſlight alteration in the latter line; and read

Her maiden *'ſtruments*——

for *inſtruments*. Muſic, not only vocal, but inſtrumental alſo.

CANON

CANON IX.

He may interpret his Author ſo; as to make him mean directly contrary to what He ſays.

EXAMPLE I. Vol. 3. P. 331. WINTER'S TALE.

" 'Fore the RED blood reins in the winters PALE.
" i. e. Before the PALE winter reins in the RED or
" *youthful* blood." WARB.

EXAMP. II. Ibid. P. 347.

—" three ſwineheards, that have made them-
" ſelves all *men of hair*; they call themſelves *ſaltiers*."

that is, who have made themſelves all over hairy, (probably with goats ſkins;) they call themſelves *ſatyrs*.

But the ſervant's blunder in the name occaſioned Mr. Warburton's making one in the ſenſe. I ſuppoſe, *Saltiers* put him in mind of *ſaltare*; that, of *ſkipping* and *bounding*; and *bounding*, of *tennis-balls*; which produce this learned note:

" *all men of hair*] i. e. nimble; that leap, as if they
" rebounded. The phraſe is taken from tennis-
" balls, which were ſtuff'd with hair." WARB.

EXAMP. III. Vol. 3. P. 118. TWELFTH NIGHT.

" That breathes upon a bank of violets
" Stealing, and giving odor—] — It may al-
" lude to another property of muſic, where the
" *ſame ſtrains* have a power to excite pain or plea-
" ſure; as the ſtate is, in which it finds the hearer.
" Hence Milton makes *the ſelf-ſame* ſtrains of *Or-*

pheus

" *pheus* proper to excite both the affections of mirth " and melancholy, juſt as the mind is then diſpo- " ſed. If to mirth, he calls for ſuch muſic;

" That Orpheus' ſelf may heave his head,
" From golden ſlumbers on a bed
" Of heap'd Elyſian flow'rs, and hear
" Such ſtrains," &c.

" If to melancholy—

" Or bid the ſoul of Orpheus ſing
" Such notes, as, warbled to the ſtring,
" Drew iron tears down Pluto's cheek," &c.
WARB.

Which *ſelf-ſame* ſtrains of *Orpheus* are, in the firſt inſtance, what are performed by another perſon, and Orpheus is only a hearer of; in the other, Orpheus ſings himſelf.

EXAMP. IV. Vol. 4. P. 117. 1 HENRY IV.

" He apprehends a world of figures here] This, " I ſuppoſe, alludes to what he had ſaid before, of " unclaſping a ſecret book." WARB.

Then, *I ſuppoſe*, this ſecret book muſt be a book of accounts; ſince it held a world of figures. But, be it what it will, Hotſpur's impatience had not ſuffered his uncle Worceſter to unclaſp or even to produce it as yet; ſo that whatever he ſaw, it was nothing in that ſecret book.

Theſe figures therefore mean ſhapes created by Hotſpur's imagination; but not the form of what he ſhould attend; viz. of what his uncle had to propoſe.

EXAMP. V. Vol. 5. P. 39. 2 HENRY VI.

" For by his *death* we do perceive his guilt]

" *Death*

" *Death* for defeat. Becauſe, by the laws of duel, " he that was defeated, was executed in conſe- " quence of it." WARB.

Here Mr. Warburton is killing a dead man; for, if this note means any thing, it means to inform us; that the *armourer* was not killed, but only *conquered*; knock'd-down indeed with the ſand-bag, but was to be hanged afterwards; yet, only ſix lines above, his own text declares that he *dies*. Thus it ſtands,

" Sound trumpets; alarum to the combatants.

[*They fight, and Peter ſtrikes him down.*

ARM. " Hold, Peter, hold; I confeſs, I confeſs " treaſon." [*dies.*

But our Profeſs'd Critic ſeldom ſees an inch beyond his noſe, in matters that lie plainly before him; while he is hunting for refinements, which his author never thought of.

EXAMP. VI. Vol. 3. P. 426. KING JOHN.

" *Conſtance.* Lewis, ſtand faſt; the Devil tempts " thee here

" In likeneſs of a new *untrimmed* bride."

—" a new *untrimmed* bride] Mr. Theobald ſays; " that, as *untrimmed* cannot bear any ſignification " to ſquare with the ſenſe required, it muſt be cor- " rupt; therefore he will caſhier it, and read, *and* " *trimmed*; in which he is followed by the Oxford " editor: but they are both too haſty. It ſquares ve- " ry well with the ſenſe; and ſignifies *unſteady*. The " term is taken from navigation. We ſay, in a " ſimilar way of ſpeaking, *not well manned*." WARB.

I am

I am afraid, Mr. Warburton, with all his gravity here, will be found to have made more haſte than good ſpeed. *Unſteady*, which is no great recommendation of a bride, cannot *ſquare well* with the ſenſe; where the ſpeaker deſigns to expreſs a *ſtrong* and *irreſiſtible* temptation: but Mr. Warburton is perpetually out in his philoſophy, upon this ſubject. Nor, though the term ſhould be taken from Navigation, (which I ſee no reaſon for in this place;) does the *trim* of a ſhip ſignify its ballaſt; but its ſails, colors, and pendants: and ſo he himſelf ſays, in a note of his on the following paſſage in the MERRY WIVES OF WINDSOR, Vol 1. P. 303.

—" that becomes the ſhip-tire," &c.] " The " *ſhip-tire* was an open head-dreſs; with a kind of " ſcarf depending from behind. Its name of *ſhip-* " *tire* was, I preſume, from its giving the wearer " ſome reſemblance of a *ſhip*, as Shakeſpear * ſays, " *in all her trim:* with all her pennants out, and " flags and ſtreamers flying. Thus Milton, in " Samſon Agoniſtes, paints Dalila—

" Like a ſtately ſhip
* * * * * *
" With all her brav'ry on, and tackle trim,
" Sails fill'd, and ſtreamers waving,
" Courted by all the winds that hold them play." WARB.

Trim here, and in many other places, means finery: as in 1 HENRY IV. P. 109.

—" a certain lord, neat, *trimly* dreſs'd,
" *Freſh* as a bridegroom"—

* TEMPEST, Vol. 1. P. 84.

The very ſame image as here, a *new* and *trimmed* bride. And from this common ſignification, it is applied to a ſhip, when ſhe has all her *bravery* on. And now let Mr. Warburton judge, whether Lady Blanch appeared before ſuch an aſſembly, with or without her *trim*.

EXAMP. VII. Vol. 3. P. 369. WINTER'S TALE.

——" ſo muſt thy *grave*
" Give way to what's ſeen now—] " *Grave* for " *epitaph*." WARB.

Thy grave here means, thy beauties, which are buried in the grave; the *continent* for the *contents*.

EXAMP. VIII. Vol. 6. P. 348. MACBETH.

——" The raven himſelf *is* hoarſe,
" That croaks the fatal entrance of Duncan
" Under my battlements."

Here Mr. Warburton, in order to introduce a tedious and impertinent refinement, *ſuppoſes* the text to be corrupt; and that we ſhould read,

" The raven himſelf'*s not* hoarſe." WARB.

The reaſon he gives is ſomewhat pleaſant. " Had " Shakeſpear meant *this*, (that the raven is hoarſe " with croaking) he would have expreſſed his mean- " ing *properly*; as he knew ſo well how to do it." Had Mr. Warburton looked but to the ſpeech which this is in anſwer to, and which occaſions this reflection; he would have ſeen this meſſenger (whom the Queen calls the raven) deſcribed as one,

" Who, almoſt dead for breath, had ſcarcely more
" Than would make up his meſſage."

Well then might ſhe call this raven *hoarſe*; and how Shakeſpear could find more *proper* words for this, would puzzle Mr. Warburton from all his half learned languages to ſhew.

EXAMP. IX. Vol. 1. P. 276. MERRY WIVES OF WINDSOR.

Nym.—" I have a ſword, and it ſhall bite *upon* " *my* NECESSITY;" i. e. when I find it *neceſſary*; or, when I am reduced to *neceſſity*.

But Mr. Warburton calls this " an *abſurd* paſ- " ſage;" and, without any *neceſſity* at all, makes an *abſurd* oath of it.

" This abſurd paſſage, ſays he, may be point- " ed into ſenſe. I have a ſword, and it ſhall bite— " Upon my neceſſity, he loves your wife" &c. For which he gives this judicious reaſon; " that Nym " meant, his ſword ſhould bite (not *upon his ne- ceſſity*, but) *upon the highway*." WARB.

EXAMP. X. Vol. 1. P. 43. TEMPEST.

—" any ſtrange beaſt there makes a man] I can- " not but think this ſatire very juſt upon our " countrymen; who have been always very ready " to make Deniſons of the whole tribe of the *Pi- " theci*, and complement them with the *Donum " Civitatis*; as appears by the names in uſe. Thus " *monkey*; which, the Etymologiſts tell us, comes " from *monkin*, *monikin*, homunculus. *Baboon*, " from *babe*, the termination denoting addition " and increment; a large babe. *Mantygre* ſpeaks " its original. And when they have brought their " *ſirnames* [he ſhould have ſaid *ſurnames*] with them " from their native country, as *ape*; the common

" people have as it were *chriſten'd* them, by the ad-
" dition of *jack-an-ape.*" WARB.

Notwithſtanding all this parade of learning, I believe, no body but Mr. Warburton would have thought of this ſatire upon our countrymen; which is a mere blundering conceit of his own: it is neither juſt in itſelf, nor has he the leſt ground for it from the text. Nay, I will undertake, that it may be deduced as fairly from any paſſage in the *Divine Legation*; as from this of Shakeſpear, rightly underſtood.

Trinculo ſays, " Were I in England now—and
" had but this FISH painted; not a holiday fool
" there, but would give me a piece of ſilver; there
" would this monſter MAKE a man: (i. e. make his
" fortune *) any ſtrange beaſt there MAKES a man;
" when they will not give a doit to a lame beggar,
" they will lay-out ten to ſee a dead Indian."

The ſatire, we ſee, is levelled at their extravagant curioſity; not their *adopting the tribe of the pitheci*, or *monkeys*: to which, moreover, this *fiſh* here mentioned could not very properly be referred.

As for his inſtances of the *donum civitatis*; as, in order to ſhew his reading, he calls it; let *monkey* be derived from the Teutonic, MON: They are not the Engliſh only, who derive the name of this animal from thence; (if they indeed do:) the Italian *mona*, and the Spaniſh *munneca*, are from the ſame fountain; and it is probable, that our *monkey* is derived from this laſt. If *baboon* comes (as Skinner ſays, it *perhaps may*) from BABE; the French *babouin*, and the Italian *babbuino* procede from thence too; and

* See inſtances of Shakeſpear's uſing the word in this ſenſe, towards the end of the third Act of THE WINTER'S TALE, Vol. 3. P. 112. Theobald's firſt edition.

there is no reaſon for any reflection on the Engliſh, particularly, on that account.

As for his *mantygre*, which, he ſays, *ſpeaks its original*; it does ſo, but in a language, which Mr. Warburton ſeems not to underſtand; MANTICORA (which we corruptly call *mantygre)* is an Indian word; whether original with them, or derived in part from the Arabic, as ſome, or the Teutonic, as others hold, does not concern the preſent queſtion: the Greeks and Romans both adopted it; and whether we borrowed it from theſe or the Indians, we are not anſwerable for the propriety of its derivation.

I wonder Mr. Warburton, when his hand was in, did not complete his *donum civitatis*; and that, after he had CHRISTENED his *ape*, (a ſtrange expreſſion, by the way, for a clergyman!) he did not derive it from APA, as little children call it, before they can pronounce PAPA.

EXAMP. XI. Vol. 8. P. 141. HAMLET.

" This heavy-headed revel, eaſt and weſt
" Makes us traduced"——

That is, This heavy-headed revel makes us traduced through the world; but Mr. Warburton ſays,

" This heavy-headed revel, *eaſt and weſt*"] i. e. " this revelling, which obſerves no hours, but con-" tinues from *morning* to *night*," &c. WARB.

Had this been the meaning, it ſhould have been from weſt to eaſt; or, from evening till morning. But common ſenſe, and common Engliſh will not ſerve Mr. Warburton's turn, without refining away the meaning of his author; which is *from one end of the world to another.*

Examp. XII. In another paſſage of this play, he has altered the text; ſo as to make it point-out a diſtant place: where is neither occaſion nor authority for it.

Page 209.

——" Heav'n's face doth glow
" O'er this ſolidity and compound maſs
" With triſtful viſage; and, as 'gainſt the doom,
" Is thought-ſick at the act."

Queen. " Ay me! what act,
" That roars ſo loud, and thunders in the *index?*"

Where, I think, it is plain, that Shakeſpear has uſed *index*, for *title*, or *prologue* *. So he uſes it in K. Richard III. Vol. 5. P. 304. " The flatter-
" ing *index* of a direful page;" or pageant, as others read. And again, in the ſame play P. 257. " I'll ſort occaſion, as *index* to the ſtory we late talk'd of." So alſo in Othello. Theob. Vol. 7. P. 412.

" Letchery, by this hand; an *index* and obſcure prologue to the hiſtory of luſt and foul thoughts."

But Mr. Warburton ſays, " This is a ſtrange " *anſwer*:" (I thought it had been a *queſtion*) " But " the old Quarto brings us nearer to the poet's ſenſe, " by dividing the lines thus:

Queen. " Ay me! what act?

Ham. " That roars ſo loud, and thunders in the
" index."

" Here we find the Queen's *anſwer* very natural. " He had ſaid, the Sun was thought-ſick at the act. " She ſays,

* The Index uſed formerly to be placed at the beginning of a book; not at the end, as now.

" Ay

" Ay me! what act?"

" He replies (as we ſhould read it)

" That roars ſo loud, *it* thunders *to* the *Indies*."

" He had before ſaid, heaven was ſhocked at it; " he now tells her, it reſounded all the world over. " This gives us a *very good* ſenſe; where *all* ſenſe " was wanting." WARB.

Here Mr. Warburton takes occaſion, from what ſeems a miſtaken diviſion of the paſſage in the old Quarto, to repreſent an act as *thundering to the Indies*; that is, *making a noiſe all over the world*, as he explanes it; which was probably known only to the murderer himſelf, and to Hamlet; to whom his father's ghoſt had reveled it. And, when he has made the miſtake, he contrives, as he frequently does, to commend himſelf; by commending Shakeſpear for what he never wrote, or thought of; " This, ſays he, gives us a very good ſenſe; where " all ſenſe was wanting." Modeſt enough for a Profeſſed Critic!

EXAMP. XIII. Vol. 7. P. 70. JULIUS CÆSAR.

Caſ. " Brutus, bay not me,
" I'll not endure it; you forget yourſelf,
" To hedge me in; I am a ſoldier, I,
" Older in practice, abler than yourſelf
" To make conditions."

Brut. " Go to, you are not, Caſſius."

" We are not to underſtand this, as if Brutus had " ſaid, *you are not an abler ſoldier*; which would be " wrangling on a childiſh queſtion, beneath the cha- " racter of Brutus. On the contrary, when Caſſius " had made ſo unbecoming a boaſt, Brutus, in his

" reply, only reproves him for degeneracy: And " he could not do it in words more pathetic, than " by ſaying, *you are not* Caſſius; i. e. you are no " longer that brave diſintereſted philoſophic *Caſſius*, " whoſe character was made-up of honor and pa- " triotiſm; but are ſunk down into the impotency " and corruption of the times." WARB.

One may juſtly ſay of our critic, as Worceſter does of Hotſpur,

" He apprehends a world of figures here;
" But not the form of what he ſhould attend."

If Mr. Warburton had not been giddy with his ideas of bravery, diſintereſtedneſs, philoſophy, honor, and patriotiſm, which have nothing to do here; he would have ſeen, that *Caſſius* is the vocative caſe, not the nominative; and that Brutus does not mean to ſay, *you are not an abler ſoldier*; but he ſays, *you are not an abler than I*; a point, which it was far from being beneath his character to inſiſt on.

If the words, *you are not* Caſſius, meant a new imputation on him of degeneracy; his mere denial of it is very flat: and Brutus' replying to that denial, by a mere repetition of his former aſſertion, without adding any reaſon for it, is ſtill worſe: whereas, if the words mean only a denial of what Caſſius had juſt ſaid, it is natural enough for each of them to maintain his ground, by a confident aſſertion of the truth of his opinion.

And, that the ſuperiority of ſoldierſhip was the point of their diſpute; is moſt manifeſtly evident, by Brutus' reſuming it a little lower;

" You ſay, you are a *better* ſoldier:
" Let it appear ſo; make your vaunting true;
" And it ſhall pleaſe me well;"

Upon

Upon which Caſſius anſwers,

"You wrong me ev'ryway—you wrong me, Brutus;
"I ſaid, an *elder* ſoldier; not a *better*.
"Did I ſay, *better?*"

EXAMP. XIV. Vol. 6. P. 19. KING LEAR.

"I will *convey* the buſineſs, as I ſhall find means;
"and acquaint you withal.] *Convey*, for introduce:
"but *convey* is a fine word, as alluding to the prac-
"tiſe of clandeſtine conveying goods, ſo as not to
"be found upon the felon." WARB.

'This is not ſuch * a ſort of criticiſm, as may 'be raiſed mechanically on the rules, which *Dacier*, '*Rapin*, and *Boſſu* have collected from antiquity;' but founded upon that † 'true Law and Principle 'of nature and common ſenſe,' which leads us to interpret an Author by Himſelf. For the explanation is evidently ſuggeſted, or, as ſome would ſpeak, ‡ *excited*, to Mr. W. by his old friend *Piſtol*—'*Convey* 'the wiſe it call: *Steal?* foh, a fico for the phraſe.' MERRY WIVES OF WINDSOR. Vol. 1. P 262.

The alluſion is without doubt highly proper to be addreſſed to one of *Gloceſter*'s great rank; eſpecially, by his ſon: and, if the old man, before his eyes were put-out, was as ſharp ſighted as Mr. W. to diſcover it; it muſt needs raiſe in him an equally advantageous opinion both of *Edmund*'s politeneſs and honeſty.

EXAMP. XV. Vol. 7. P. 386. TROILUS and CRESSIDA.

———"But when *Planets*
"In evil mixture to diſorder wander, &c.] By
"*Planets*, Shakeſpear here means *Comets*; which

* Pref. P. 18. † Pref. P. 19. ‡ Vol. 5. P. 350.

"by

" by ſome were ſuppoſed to be excentrical planets. " The evil effects here recapitulated were thoſe, " which ſuperſtition gave to the appearance of " Comets." WARB.

" If we can ſuppoſe any thing wanting to prove, that one *means* Planets, when he *ſays* ſo; not only the whole tenor of the paſſage, but the very line here quoted may ſerve for a proof. The words—*in evil mixture*—evidently alluding to the conjunctions of the *Planets*. But indeed, no mortal could have thought of this explanation, but he; who ſays, * *Moonſhine* ſignifies *Sunſhine*.

EXAMP. XVI. Vol. 2. P. 4. MUCH ADO ABOUT NOTHING.

" joy could not ſhow itſelf *modeſt* enough, with- " out a badge of bitterneſs] This is *judiciouſly* ex- " preſſed. Of all the tranſports of joy, that which " is attended with tears is leaſt offenſive; becauſe " carrying with it this mark of pain, it allays the " envy, that uſually attends another's happineſs. " This he *finely* calls a *modeſt* joy; ſuch a one as did " not inſult the obſerver by an indication of happi- " neſs unmixt with pain." WARB.

Our honeſt hearted old Poet, who had nothing of the *atrabilaire* in his make, (nay, I queſtion whether he had ever heard the *word*;) never dreamed of ſuch ſtuff as, that it was *fine* to think ones ſelf *inſulted* by the *indication* of *happineſs* in another. How different are the reflexions he puts in the mouth of good *Leonato* on this occaſion.—' a kind overflow ' of kindneſs! There are no faces truer than thoſe, ' that are ſo waſhed. How much better is it to ' weep at joy, than to joy at weeping!'

* Vol. 6. P. 48.

Ex-

EXAMP. XVII. Vol. 2. P. 51. MUCH ADO ABOUT NOTHING.

—" like the ſhaven Hercules, in the ſmirch worm-
" eaten tapeſtry;] By the *ſhaven Hercules*, is meant
" *Samſon*; the uſual ſubject of old tapeſtry. In
" this ridicule of the faſhion, the poet has not unart-
" fully given a ſtroke at the barbarous workman-
" ſhip of the common tapeſtry hangings then in
" uſe. What authoriſed the poet to give this name
" to *Samſon*, was the folly of certain chriſtian my-
" thologiſts; who pretend, that the grecian *Her-
" cules*, was the jewiſh *Samſon*. The retenue of our
" Author is to be commended: The ſober audi-
" ence of that time would have been offended with
" the mention of a venerable name on ſuch a light
" occaſion." WARB.

However *barbarous* the workmen of the common Tapeſtry may have been, I fancy, they were hardly ſo bad *chriſtian mythologiſts*, as to draw *Samſon* (not with the jaw-bone of an aſs, but) with a *maſſy club*; as he is here deſcribed. But perhaps They too, as well as our Poet, had their *commendable retenue*; and ſo only *meant* Samſon, but really *drew* Hercules.

If Shakeſpear under this *retenue* did mean *Samſon*, I wonder whether he intended that his *ſober audience* ſhould *underſtand* his meaning! if he did, he muſt either be a ſtrange fellow himſelf, or think his audience were ſtrange fellows; who would have been offended with the mention of a venerable name, and yet would bear with patience the downright Burleſque of the very perſon, to whom that venerable name belonged.

Ex-

EXAMP. XVIII. Vol. 2. P. 405. THE TAMING OF THE SHREW.

" If love hath *touch'd* you, nought remains but ſo;
" Redime te captum quam queas minimo.]

" This line from Terence ſhows, that we ſhould " read,

" If love hath *toyl'd* you—i. e. taken you in his " *toyls*, his nets. Alluding to the *captus eſt, habet*, " of the ſame author." WARB.

That is. The line from *Terence* ſhows, that we ſhould read—*toyl'd*—; becauſe the alluſion is (not to this but) to another line in *Terence*, where the word *captus* does not ſignify *toyl'd*, any more than it does in the line here quoted: and the metaphor in *redime te* plainly ſhows, that *captum* does not mean, taken, as a wild beaſt, in *toyls*; but, taken, as a priſoner, in *battle*.

EXAMP. XIX. Vol. 5. P. 350. HEN. VIII.

——" his mind and place
" Infecting one another—] This is very ſatirical. " His mind he repreſents as highly corrupt; and " yet he SUPPOSES the CONTAGION of the place " of firſt miniſter, AS ADDING an INFECTION to " it." WARB.

The Satire is Mr. W's: for the paſſage ſuppoſes his place to be juſt as much infected by his mind, as his mind was by his place.

Suppoſes as adding, for, ſuppoſes to add; Excellent Grammar! and—*Contagion adds Infection*; Excellent Senſe! Both in the compaſs of two Lines.

Ex-

EXAMP. XX. Vol. 7. P. 69. JUL. CÆSAR.

" Remember March, &c.
" What villain touch'd his body, that did ſtab,
" And not for juſtice?—] The thought here is " infinitely noble; yet, by reaſon of the Laconic " brevity here repreſented, it is obſcure. We muſt " imagine *Brutus* ſpeaking to this effect. Re- " member the Ides of March; when we had a cauſe " in hand ſo great and ſanctified, that the moſt cor- " rupt men, intent only on the public, caſt aſide all " private regards; engaged in the cauſe of liberty, " and ſtabb'd for juſtice. Remember too, that " this is but the ſame cauſe continued; all corrupt " and private motives ſhould therefore be neglect- " ed and deſpiſed. This is the ſenſe; in which " the dignity of the ſentiment, and the propriety " of it to the caſe in hand, are altogether worthy of " the character of the ſpeaker. WARB.

What obſcurity Mr W. can find in this paſſage, is hard to conceive: but, as near as I can gueſs, it muſt be in this Line;

"What *villain touch'd his body*——."

from which words, as I ſuſpect, Mr W. thinks that it muſt be inferred; that ſome of thoſe, who *touch'd his body*, were *villains*; and this, I ſuppoſe, is the intent and meaning of thoſe words in his expoſition —" the moſt corrupt men—&c." But a reader of common ſenſe and common attention need not be told, that this Queſtion—*What villain* &c—? is ſo far from inferring This; that on the contrary it is a ſtrong way of denying that there were any ſuch a- mong them, as were villains enough to ſtab for any cauſe except that of juſtice.

CANON

CANON X.

He ſhould not allow any poetical licences, which He does not underſtand.

EXAMP. I. Vol. 6. P. 470. CORIOLANUS.

" our veil'd dames
" Commit the *war* of white and damaſk in
" Their nicely gauded cheeks to th' wanton ſpoil
" Of Phœbus' burning kiſſes."

" This commixture of white and red could not, " *by any figure of ſpeech*, be called a *war*; becauſe it " is the *agreement* and union of the colours, that " make the beauty. We ſhould read,

— " the *ware* of white and damaſk—

" i. e. the *commodity*, the *merchandiſe*." WARB.

Perhaps ſome other profeſs'd critic, diſliking Mr. Warburton's *commodity*; and being offended with the idea of venality, which the word *merchandiſe* gives in this place; may tell us, we ſhould read, Commit the *Wear*—i. e. hazard the wearing out—commit from *commettre*, an *old* French *word*; which is no ſmall recommendation to it. But a poor poetical reader would let this figure paſs; and not be alarm'd (except for his own heart) on account of this innocent *war* between the roſes and lilies in a lady's cheek; remembering that beautiful, though ſimple deſcription of it, in the old ballad of *Fair Roſamond*.

" The blood within her cryſtal cheeks
" Did ſuch a color drive;
" As though the *lily* and the *roſe*
" For *maſterſhip* did *ſtrive*."

If

If Mr. Warburton ſhould object to the authority of this unknown poet, I hope he will allow that of Shakeſpear himſelf; who in his TARQUIN and LUCRECE has theſe lines,

" This ſilent WAR of lilies and of roſes,
" Which Tarquin view'd in her fair face's field."
p. 103. Sewel's ed.

So alſo, in the Taming of the Shrew.
Theob. Vol. 2. p. 342.

" Such *war* of white and red within her cheeks."
Theob. edit.

There is alſo a like paſſage, in Venus and Ad. St. 58.

" To note the fighting *conflict* of her hue,
" How white and red each other did deſtroy."

EXAMP. II. Vol. 4. P. 380. K. HENRY V.

" Fills the wide veſſel of the *univerſe*.] *Univerſe*
" for *horizon*; for we are not to think Shakeſpear
" ſo ignorant, as to imagine it was night over the
" whole globe at once—Beſides, the image he em-
" ploys, ſhews, he meant but half the globe; the
" *horizon* round, which has the ſhape of a veſſel, or
" goblet." WARB.

Here Mr. Warburton unneceſſarily interferes with his minute philoſophy: As if the whole might not be poetically uſed for a part. Virgil, when he ſaid,

——" ſilet omnis ager,"

never was thought to mean preciſely every field in the habitable world. The only reaſon our critic could have for writing this curious note, was to make oſtentation of his knowlege in philoſophy; and this he does very unhappily: for it appears, that he

he does not know the difference between the *horizon* and *hemiſphere*. Beſides, he ought to have remembered; that if this goblet, he is ſo fond of, repreſents the hemiſphere, which was then dark; it muſt mean that part which was over our heads, and conſequently it is a goblet turned upſide down; the moſt improper ſituation for being fill'd in, that even Mr. Warburton could imagine.

EXAMP. III. Vol. 7. P. 10. JULIUS CÆSAR.

" His *coward* lips did from their *colour* fly.] A " plain man would have ſaid, the *colour* fled from " his lips; not his *lips* from their colour. But the " falſe expreſſion was from as falſe a piece of Wit: " a poor quibble, alluding to a *coward* flying from " his *colours*." WARB.

Shakeſpear had no ſuch miſerable ſtuff in his head. The expreſſion is claſſical; and the figure of ſpeech as common, as any poetical ornament whatever.

" In nova fert animus mutatas dicere formas
Corpora;"——Ovid. and—Nullum
" Sæva caput Proſerpina fugit." Hor.

are amongſt a thouſand inſtances of it. Where the ſenſe is—Corpora mutata in novas formas—and—nullum caput fugit Proſerpinam.

CANON XI.

He may make fooliſh amendments or explanations, and refute them; only to enhance the value of his critical ſkill.

EXAMP.

EXAMPLE I. Vol. 6. P. 370. MACBETH.

" Thou ſeeſt the heavens, as troubled with man's
" act,
" Threaten this bloody *ſtage*"—

" One might be tempted to think, the poet wrote " *ſtrage*, ſlaughter. But I, *who know him better*, am " perſuaded, he uſed *ſtage* for *act*. And, becauſe *ſtage* " may be figuratively uſed for *act*, a dramatic re- " preſentation; therefore he uſes it for *act*, a deed " done. Threatens a *tragedy*." WARB.

None but an erring (or * errant) pedant could be tempted to think, that Shakeſpear wrote *ſtrage* in this place; which is a barbarous word, without any authority produced for it. As for the intimate acquaintance Mr. Warburton boaſts with Shakeſpear, *one might be tempted* to doubt of that; he is ſo ſeldom let into the poet's meaning: particularly, in the preſent inſtance, the obvious ſenſe, which any body but a profeſs'd critic might have ſeen, is; " that " Heaven, troubled with man's act [the murder of " Duncan] threatens the bloody ſtage, where the " murder was committed; i. e. the world in gene- " ral, or at leſt Scotland, which on this occaſion " was covered with darkneſs; as appears by the " following line,

" That darkneſs does the face of th' earth entomb."

There was therefore no occaſion for inventing that ſorites of nonſenſical figures; of *ſtage* for *act*, a dramatic repreſentation; therefore, as he *doth* add, for *act*, a deed *done*; and therefore, as he *ſhould have* added, for a deed *to be done*; for a threaten'd tra-

* See Mr. W.'s *Note* on " erring Barbarian," OTHELLO, Vol. 8. P. 302.

gedy is not paſt, but future. But 'thus it will be,' (as Mr. Warburton obſerves) 'when the author is 'thinking of *one* thing, and his critic of *another* *.'

EXAMP. II. Vol. 3. P. 99. ALL'S WELL THAT ENDS WELL.

" We loſt a jewel of her; our *eſteem*
" Was made much poorer by it——"

" What is the meaning of the king's *eſteem* be-
" ing made poorer by the loſs of Helen? I think,
" it can only be underſtood in one ſenſe; and that
" ſenſe wo'n't carry water: i. e. we ſuffered in our
" eſtimation by her loſs.—We muſt certainly read
" therefore,

——" our *eſtate*
" Was made much poorer by it—

" that is the certain conſequence of loſing a jewel." WARB.

This very ſage obſervation our critic gave us in Mr. Theobald's edition; Vol. 2. P. 443. However, he has ſince ſtopped the leaks; and *eſteem* in his own edition carries water very well, with only this covering; *eſteem* for *eſtimation*, in the ſenſe of *worth*, " *eſtate*." WARB.

EXAMP. III. Vol. 6. P. 387. MACBETH.

" Augurs, that underſtood relations, have
" By magpyes and by choughs and rooks brought
" forth
" The ſecret'ſt man of blood.—] By *relations* is
" meant, the *relation* one thing is ſuppoſed to bear
" to another. The ancient Soothſayers, of all
" denominations, practiſed their art upon the prin-
" ciple of *Analogy*. Which Analogies were found-

* Vol. 1. P. 445.

" ed

" ed in a ſuperſtitious Philoſophy, ariſing out of " the nature of ancient Idolatry; which would " require a Volume to explain. If Shakeſpear " meant, what I ſuppoſe he did, by *relations*; this " ſhews a very profound knowledge of Antiqui- " ty. But, after all, in his licentious way, by " *relations* he might only mean *languages*; i. e. the " languages of *Birds*." WARB.

Shakeſpear, without all this *very profound* knowledge of nobody knows what analogies, founded on ſuperſtitious philoſophy, ariſing out of ancient idolatry; which 'tis well if it would not require *above one* volume to explain; might yet have enough, fully to anſwer his preſent purpoſe: and, I think, had a great deal too much; to mean, firſt, by *relations — languages*; and then, by *languages* ſimply, to mean the languages of *Birds*.

The only part of this learned note, which the Critic himſelf ſeems certain of, is the aſſertion in the firſt ſentence of it. And That, for the undeniable truth of it, is worthy of honeſt *Bardolph* himſelf; " * who, when he ſhould define, puts us " off, for want of a *ſynonimous* term, even with " the ſame term differently accommodated."

The *relations* Shakeſpear means are only thoſe, which the cries and flights of ſundry birds are ſuperſtitiouſly ſuppoſed to bear, to the actions of men; and the events or accidents of human life: of which kind of ſuperſtition many a *prophecying* old *Aunt* at this day will ſupply Mr. W. with any quantity he has occaſion for, as good cheap as can be had of e'er an ancient Soothſayer of 'em all.

* Vol. 4. P. 257. 2 HEN. IV. Note 9.

CANON XII.

He may find out an immodeſt or immoral meaning in his author; where there does not appear to be any hint that way.

EXAMPLE I. Vol. 7. P. 266. CYMBELINE.

" If ſhe be up, I'll ſpeak with her; if not,
" Let her lie ſtill and dream."—

" *If ſhe be up*, &c.] It is obſervable; that Shake-
" ſpear makes his fools deal much in that kind of
" wit, called the *double entendre*, with only a *ſingle*
" *meaning*; ſince his time transferred to the fine
" gentleman of the drama." WARB.

True is that old proverb,
As the fool thinketh,
The bell clinketh.

For the *meaning* here is ſo *ſingle*; that nobody, but a man of Mr. Warburton's penetration, could find out a *double entendre*.

EXAMP. II. The ſame penetration diſcovered in that line in KING LEAR, Vol. 6. P. 6.

" Which the moſt precious *ſquare of ſenſe* poſſeſſes."

That, " by the *ſquare of ſenſe*, we are to under-
" ſtand the *four* nobler ſenſes; *viz.* the ſight, hear-
" ing, taſte, and ſmell. For a young lady could
" not with decency inſinuate, that ſhe knew of any
" pleaſures, which the *fifth* afforded. This is ima-
" gined with great propriety and delicacy."

I believe, that Shakeſpear uſes *ſquare* for the full complement of all the ſenſes: and that this imagined propriety and delicacy Mr. Warburton ought to

to have the praiſe of; who ſeems to have been thinking of the *ſixth* ſenſe, inſtead of the fifth; when he wrote that note.

EXAMP. III. Vol. 1. P. 398. MEASURE FOR MEASURE.

Duke. "——— Thou art not noble;
"For all th' accommodations, that thou bear'ſt,
"Are nurs'd by baſeneſs :"—

"*Are nurs'd by baſeneſs:*] This enigmatical ſen-
"tence, ſo much in the manner of our author, is
"a fine proof of his knowledge of human nature.
"The meaning of it being this, Thy moſt *virtuous*
"actions have a *ſelfiſh* motive; and even thoſe of
"them, which appear moſt *generous*, are but the more
"ARTFUL DISGUISES OF SELF-LOVE." WARB.

It is as plain, as words can make it; that Shakeſpear is not here conſidering man as a *moral* agent: but is ſpeaking of *animal* life; the *accommodations* [conveniencies] of which, he ſays, are *nurs'd* [ſupplied and ſupported] by *baſeneſs*; [thoſe that are eſteemed the lower and meaner parts of the creation; ſuch as wool, ſilk, the excrements of beaſts and inſects; &c. or by the labor and ſervice of the meaneſt people.] K. LEAR fell into the ſame reflection, on ſeeing the naked beggar: "Conſider him well.
"Thou oweſt the worm no ſilk, the beaſt no hide,
"the ſheep no wool, the cat no perfume. Ha!
"here's three of us are ſophiſticated. Thou art the
"thing itſelf; *unaccommodated*, man is no more,
"but ſuch a poor bare forked animal as thou art."
Vol. 6. P. 82.

This is plainly the ſame thought. And our poet was too good a writer, as well as too honeſt a man,

to think of this fine enigma; which is impertinent to the ſubject he is upon, and contains a doctrine moſt execrable, and deſtructive of all virtue; the original inventer of which muſt either have had a very bad heart, if he found it true *at home*; or muſt have kept very bad *company*, and from ſuch uncharitably judge the hearts of all the reſt of mankind.

This reflexion, I have heard, has been reckoned too *ſevere*; I cannot but think, the caſe *required* ſeverity; and I have the good fortune to be ſupported in my cenſure, by an authority; which, how much ſoever others may think ſlightly of it, Mr. Warburton will allow to be the *beſt*: I mean that of the ingenious gentleman, who wrote *A critical and philoſophical enquiry into the cauſes of* Prodigies *and* Miracles; printed in 1727. "But there is (ſays he, p. 26.) "a ſect of antimoraliſts, who have our Hobbes and "the French Duke de la Rochefoucault for their "leaders; that, give it but encouragement, would "ſoon rid our hands of this inconvenience; [an en-"thuſiaſtic love of one's Country;] and moſt effec-"tually prevent all return from that quarter: For, "whereas it was the buſineſs of ancient philoſophy, "to give us a due veneration for the dignity of hu-"man nature; they deſcribed it, as really it was, be-"neficent, brave, and a lover of its *ſpecies*; a prin-"ciple become ſacred, ſince our divine Maſter made "it the foundation of his religion: Theſe men, for "what ends we ſhall ſee preſently, endeavouring to "create a contempt and horror for it; have painted "it baſe, cowardly, envious, and a lover of it's "*ſelf*. A view ſo ſenſeleſs, and ſhocking to the "common notices of humanity; that I *affirm him* "*no honeſt man, and uncapable of diſcharging the of-*"*fices of a ſon, a ſubject, or a father*; *that in the*

"*ſudden*,

" *ſudden, and even involuntary workings of the affec-*
" *tions, does not perceive the fucus.*"

And a little lower, P. 28.

" But when once we can be brought to perſuade
" ourſelves, that this love of the ſpecies is chimeri-
" cal; that the notion was invented by crafty *knaves*,
" to make *dupes* of the young, the vain, and the
" ambitious; that nature has confined us to the
" narrow ſphere of *ſelf-love*; and that our *moſt pom-*
" *pous boaſts* of a generous diſintereſtedneſs, are
" but the ARTFUL DISGUISES OF THAT PASSION;
" we become, like Ixion, aſhamed of our fondneſs
" for a miſtaken Juno;" &c.

Mr. Warburton ſhould have remember'd too, an obſervation of his, on a paſſage in CORIOLANUS; Vol. 6. P. 528. " Shakeſpear, when he chooſes to
" give us ſome weighty obſervation upon human
" nature, *not much to the credit of it*; generally
" (as the intelligent reader may obſerve) puts it
" into the mouth of ſome *low buffoon* character."

CANON XIII.

He needs not attend-to the low accuracy of orthography or pointing; but may ridicule ſuch trivial criticiſms in others.

EXAMPLE. I. Vol. 7. P. 64. JULIUS CÆSAR.

" And things *unluckey* charge my fantaſy."

So ſpelt, for unlucky, *five* times, in the text and note.

EXAMP. II. *Attellanes*, for Atellanes, Vol. 5. P. 339.

EXAMP. III. *Bain'd*, for Baned, Vol. 1. P. 452.

Examp. IV. *Boney*, for Bony, Vol. 2. P. 319.

Examp. V. *Conſture*, for Conſtrue, Vol. 4. P. 399.

Examp. VI. *Further*, for Farther, — *paſſim.*

Examp. VII. *Gal'd*, for Gall'd, Vol. 4. P. 110.

Examp. VIII. *Groth*, for Growth, Vol. 8. P. 70.

Examp. IX. *Jolitry*, for Jollity, Vol. 2. P. 346.

Examp. X. *Lain* open, for Laid open, Vol. 3. P. 237.

Examp. XI. *Levar*, for Liever, Vol. 5. P. 4.

Examp. XII. The *L'ouvre*, for the Louvre, Vol. 1. P. 114. Fr.

Examp. XIII. *Nauciouſly*, for Nauſeouſly, Vol. 1. P. 100.

Examp. XIV. *Pennants*, for Pendents, Vol. 1. P. 304.

Examp. XV. *Spleenatic*, for Splenetic, Vol. 1. P. 99.

Examp. XVI. *Syncerus*, for Sincerus, Vol. 5. P. 350. Lat.

Examp. XVII. *Synonimous*, for Synonymous, Pref. xij, xvj. Vol. 4. P. 257.

Examp. XVIII. *Utopean*, for Utopian, Vol. 1. P. 34.

Examp. XIX. *Warey*, for Wary, Vol. 7. P. 323.

Examp. XX. *Eiſel*, vinegar, ſpelt right by Mr. Theobald, Vol. 8. P. 250.

Examp. XXI. *Oar*, ſpelt right by Mr. Theobald, Vol. 3. P. 69.

Examp. XXII. *Oſprey*, ſpelt right by Mr. Theobald, Vol. 6. P. 536.

Examp. XXIII. Vol. 7. P. 189.

" Commend unto his lips thy [a] *favoring* hand."

[a] " Here Mr. Theobald reſtores an *f*, depoſed by " the printer; to make room for an *ſ*." Warb.

Examp

EXAMP. XXIV. *Ibid.* P. 214. " and lighted up " the little [b] O o'th' earth."

[b] "A round *O* reſtored by Mr. Theobald." WARB.

EXAMP. XXV. Vol. 3. P. 235.

" Shall love in [c] *building* grow ſo ruinate?"

[c] " *buildings.*] Mr. Theobald has here removed " a ſuperfluous letter." WARB.

EXAMP. XXVI. Vol. 6. P. 436.

" The one ſide muſt have [d] *bale.*"

[d] This word ſpelt right by Mr. Theobald.

EXAMP. XXVII. *Ibid.* P. 464.—" What harm " can your [e] *biſſon* conſpectuitys glean out of his " character"—

[e] *biſſon* (blind) ſpelt right by Mr. Theobald.

EXAMP. XXVIII. Vol. 3. P. 43.

Note 1. Commas and points here ſet exactly right by Mr. Theobald. So Vol. 2. P. 148.

EXAMP. XXIX. *Ibid.* P. 459.

Note 7. A point ſet right by Mr. Theobald.

EXAMP. XXX. Vol. 1. P. 217.

With my *maſter's ſhip.*] This pun reſtored by Mr. Theobald.

EXAMP.

EXAMP. XXXI. Vol. 1. P. 259.

" I hope upon familiarity will grow more *contempt.*"

A conundrum reſtored by Mr. Theobald.

EXAMP. XXXII. Vol 2. P. 197. — *but ſo ſo.*] A quibble reſtored by the Oxford editor.

EXAM. XXXIII. Vol. 3. P. 404. *ſhews*] ſpelt right by Mr. Theobald.

EXAMP. XXXIV. Vol. 2. P. 251.

N. 3. O. U. A poor conundrum, as Mr. Theobald rightly calls it, reſtored by him to its place.

EXAMP. XXXV. Vol. 6. P. 94.

ſtelled] ſpelt right by Mr. Theobald.

EXAMP. XXXVI. Vol. 7. P. 306.

defering] ſpelt right by Mr. Theobald.

EXAMP. XXXVII. Vol. 4. P. 218.

Ch. Juſt. " You follow the young Prince up " and down, like his *ill* angel."

Falſt. " No, my lord, your *ill* angel is light," &c.

" A pun in ill angel, which, Mr. Theobald tells " us, he has reſtored and brought to light." WARB.

CANON XIV.

Yet, when he pleaſes to condeſcend to ſuch work, he may value himſelf upon it; and not only

only reſtore loſt puns, but point-out ſuch quaintneſſes, where perhaps the author never thought of them.

EXAMPLE I. Vol. 5. P. 257. K. RICHARD III.

Note 2. "I have alter'd the pointing of this paſ-
"ſage; whereby a ſtrange and ridiculous anticli-
"max is prevented." WARB.

EXAMP. II. Ibid. P. 346. KING HENRY VIII.

Note 1. 'This ill pointing makes nonſenſe of 'the thought. I have regulated it, as it now ſtands.' WARB.

EXAMP. III. Vol. 6. P. 189. TIMON OF ATHENS.

"it ſhould ſeem by th' ſum,
"[f] Your maſter's confidence was above mine."

"[f] *Your maſter's confidence*] Play on the word
"*confidence*." WARB.

EXAMP. IV. Ibid. P. 432. CORIOLANUS.

—"let us revenge ourſelves with our pikes, e'er
"we become rakes."

"—Time, *who* has done greater things, has here
"ſtifled a miſerable joke; which was then the ſame, as
"if it had been now *wrote*; Let us revenge ourſelves
"with *forks*, e'er we become *rakes*;" &c. WARB.

EXAMP. V. Vol. 1. P. 276. "This abſurd paſ-
"ſage may be pointed into ſenſe."

EXAMP. VI. Vol. 2. P. 154. "The wrong point-
"ing has made this fine ſentiment nonſenſe."

EXAMP.

EXAMP. VII. Vol. 6. P. 161. TIMON OF ATHENS.

— " We ſhould read and point this nonſenſe " thus." WARB.

EXAMP. VIII. Vol. 6. P. 345.

—" This nonſenſe, made worſe by ill pointing, " ſhould be read thus." WARB.

EXAMP. IX. Vol. 4. P. 121. 1 HENRY IV.

— " there's ne'er a king in Chriſtendom could be " better *bit*, than I have been ſince the firſt cock."

" Time has here added a pleaſantry to the expreſ- " ſion. For, I think, the word *bite* was not then " uſed in the cant ſenſe to deceive, or impoſe " upon." WARB.

EXAMP. X. Vol. 1. P. 87. TEMPEST.

" O, touch me not; I am not *Stephano*, but a *cramp*."

" In reading this play, I all along *ſuſpected*; " that Shakeſpear had taken it from ſome Italian " writer — I was much confirmed in my ſuſpicion, " when I came to this place. It is plain, a joke " was intended; but, where it lies, is hard to ſay. I " *ſuſpect*, there was a quibble in the original, that " would not bear to be tranſlated; which ran thus " — I am not *Stephano*, but *Staffilato*: *ſtaffilato* ſigni- " fying in Italian, a man well laſhed or flayed; " which was the real caſe of theſe varlets." WARB.

The plain meaning of Shakeſpear's words is,

" O, touch me not; for I am ſore, as if I were " cramped all over."

He muſt have a good noſe at a conundrum, who can hit it off upon ſo cold a ſcent as is here. But

" Sowter will cry upon it, though it be not as rank
" as a fox *." He *ſuſpects* a jeſt here, which he cannot make out in Engliſh; and ſo, having *ſuſpected* before, that Shakeſpear had taken or tranſlated this play from an Italian writer; away he goes to his Italian Dictionary, to hunt for ſome word; whoſe like ſound might be a pretenſe, though a poor one, for his ſuſpicion. The beſt he could find, was this ſame *ſtaffilato*; which ſignifies ſimply *laſhed*, not *well laſhed*; much leſs *flayed:* but this it muſt ſignify, and this too muſt be *the real caſe of theſe varlets*; the one, in defiance of the Italian language; and the other, in defiance of Shakeſpear; who fully explanes their puniſhment, and this conſequence of it, in Proſpero's commiſſion to Ariel; P. 73.

" Go charge my goblins, that they grind their joints
" With dry *convulſions*; ſhorten up their ſinews
" With aged *cramps*; and more *pinch-ſpotted* make
" them,
" Than pard or cat o'mountain."

Had not the Dictionary helped Mr. Warburton to this fooliſh conundrum, I ſuppoſe this paſſage would have been degraded; as a nonſenſical interpolation of the player: and I do not know, which proceding would have been more worthy of a Profeſſed Critic; or have done more juſtice to Shakeſpear.

I cannot help taking notice here of the unfair arts Mr. Warburton uſes, to make his ſuſpicion paſs on his readers for truth. He firſt, to the word *laſhed*, which *ſtaffilato* does ſignify; tacks *flayed*, which it does not ſignify; as if they were the ſame thing: juſt as he did in interpreting the word *ſheen*, under Canon VII. Example 15. and then, to prove,

* Twelfth Night, Vol. 3. P. 158.

that

that this (flaying) *was the real caſe* of theſe varlets, he miſquotes Shakeſpear—

——" pricking goſs and thorns,
" Which enter'd their frail *ſkins*"—

inſinuating, as if they were torn and raw all over: whereas Shakeſpear ſays,

" Which enter'd their frail * *ſhins*"——

Nor let Mr. Warburton cavil, that their ſhins could not be ſcratched, without the thorns entering their ſkins; ſince ſcratched ſhins can never put a man in the condition, which Stephano here repreſents himſelf in; or which *He* would have to be meant by his *ſtaffilato*.

The inſtances above, of corrections in pointing, are brought; not to blame Mr. Warburton for rectifying miſtakes of that nature: but to ſhew the unreaſonableneſs of his ridiculing that care in others; when the want of it may make nonſenſe of the beſt of writings: and, as he acknowledges, has frequently done ſo in Shakeſpear.

EXAMP. XI. Vol. 7. P. 323. CYMBELINE.

" ———— Young one,
" Inform us of thy fortunes; for, it ſeems,
" They crave to be demanded: who is this,
" Thou make'ſt thy bloody pillow? what was he,
" That, otherwiſe than noble Nature *did*,
" Hath *alter'd* this good picture? what's thy intereſt
" In this ſad wreck? how came it? and who is it?"

" The Editor, Mr. Theobald, cavils at this paſ-
" ſage. He ſays, 'It is *far from being* ſtrictly
'grammatical;' " and yet, what is ſtrange, he ſub-
" joins a paraphraſe of his own; which ſhows it

* P. 70.

" to

" to *be* ſtrictly grammatical. For, ſays he, the con-
" ſtruction of theſe words is this: who hath *altered*
" that good picture, otherwiſe than nature *altered*
" it? I ſuppoſe then, this Editor's meaning was,
" that the grammatical *conſtruction* would not
" conform to the *ſenſe*; (for a bad *writer*, like a bad
" *man*, generally ſays *one* thing, and means *ano-*
" *ther*: He ſubjoining, Shakeſpear *deſigned* to ſay,
" if the text be genuine, who hath *altered* that
" good picture, from what nature at firſt *made* it?
" Here *again* he is miſtaken, Shakeſpear *meant*,
" like a plain man, juſt as he *ſpoke*; and as our
" Editor has paraphraſed him: who hath *altered*
" that good picture, otherwiſe than nature *altered*
" it? And the ſolution of the difficulty in this ſen-
" tence, which ſo much perplexed *him*, is this:
" The ſpeaker ſees a young man without a head;
" and conſequently much *ſhortened* in ſtature: on
" which he breaks-out into this exclamation; who
" hath *altered* this good form, by making it *ſhorter*;
" ſo contrary to the practice of nature, which by
" yearly acceſſion of growth *alters* it by making it
" *taller*." WARB.

I tranſcribe the former part of this note; merely for the ſake of obſerving, once for all; that he, who beſides ſtopping-at our great critic's groſſer errors and abſurdities, ſhould ſtay to peck-at every minute inaccuracy, where his meaning is obvious; (as he here ſerves poor *Theobald:*) might eaſily write a Book as *big* at leſt, as the *Divine Legation*; however it might be for *goodneſs*.

As for the explanatory part of the note;—" The
" ſpeaker ſees a young man" &c— It contains a paltry miſerable *quibble*; never thought-of by Shakeſpear, and utterly unworthy of him; and very

very hardly to be collected from the words of the paſſage.

Shakeſpear certainly *meant*, as Mr. Theobald explains him; who hath *altered* the picture from what Nature *made* it? And if Mr. W. won't allow us Mr. Theobald's conjecture of—*bid* for *did*—, we muſt ſuppoſe *did*, not to be the ſign of the paſt tenſe, but to be itſelf a verb, *did* or *made*—; perhaps uſed in the technical ſenſe—*did* the picture, i. e. painted it.

EXAMP. XII. Vol. 1. P. 443. MEASURE FOR MEASURE.

" *Duke.*——————This is moſt likely!
" *Iſabel.* Oh! that it were as *like*, as it is true!"

She was conſcious, that her accuſation was *true*; and very naturally replies to the Duke's ironical words, that ſhe wiſhes it were equally *probable*, or *credible*, as it was true.

But Mr. W. won't be ſatisfied; without making the ſenſible and virtuous *Iſabel*, gay enough to quibble, in a caſe of the utmoſt ſerioufneſs; and abſurd or wicked enough to wiſh, that *Angelo*'s adultery and murder might appear *ſeemly*.

" *Like* is not uſed here for *probable*, but for " *ſeemly*. She catches-at the Duke's word, and " turns it to another ſenſe; of which there are a " great many examples in Shakeſpear and the wri- " ters of that time." WARB.

'Tis pity, when he put himſelf to the trouble * ' of ſhewing the *peculiar* ſenſe of this word;' that he did not alſo (according to his promiſe) explain ' the cauſe, which led the poet to ſo *perverſe* an uſe of it.'

* Pref. p. 16.

CANON

CANON XV.

He may explane a difficult paſſage, by words abſolutely unintelligible.

EXAMPLE I. Vol. 8. P. 298. OTHELLO.

" Nor to comply with heat the young affects
" In my *defunct* and proper ſatisfaction.

" i. e. with that heat and new affections, which the
" indulgence of my appetite has raiſed and created.
" This is the meaning of *defunct*; which has made
" all the difficulty of this paſſage." WARB.

If there can any ſenſe be made of this, there are ſtill two ſmall difficulties: 1. how *defunct* comes to ſignify *raiſed and created by indulgence*; and 2. how the appetite can be ſaid to be *defunct*, or indulged; when *Othello* had not yet enjoyed the object of his affections.

EXAMP. II. Vol. 3. P. 237. COMEDY OF ERRORS.

" Sing, Syren, for thyſelf, and I will dote;
" Spread o'er the ſilver waves thy golden hairs,
" And as a bed I'll take thee, and there lye;
" And in that glorious *ſuppoſition* think,
" He gains by death, that hath ſuch means to die."

—" in that glorious *ſuppoſition*] Suppoſition, for
" the *thing lain open*." WARB.

I am in ſome doubt, whether this note ſhould be placed under this, or the XIIth Canon; becauſe from Mr. Warburton's expoſition of the word * *ſuppoſed*, propping or ſupporting, Vol. III. P. 25. I ſuſpect,

* See the *Gloſſary*.

that *lain open* is a falſe print for *lain upon*; and that Mr. Warburton had his eye on a paſſage in Horace, Sat. 2. Lib. i. *Hæc ubi ſuppoſuit, &c:* or elſe he would have told us, what this glorious thing lain open [or upon] was. What ideas can this great maſter of languages have; to talk of thinking *in* a thing *lain open* or *upon!*

Not to take notice, that to *lay* is *ponere*, and *cubare* is to *lie*, which would form *lien*, or *lyen upon*; *ſuppoſition* here is uſed, in its ordinary ſenſe, for *imagination, fancy*. I ſuſpect, there is a ſlight miſtake of one letter in the third line; we ſhould probably read *them* for *thee*.

" Spread o'er the ſilver waves thy golden hairs:
" And as a bed I'll take *them*, and there lie;
" And in that glorious ſuppoſition think,
" He gains by death, that hath ſuch means to die."

EXAMP. III. Vol. 7. P. 223. ANTONY AND CLEOPATRA.

——" Come, mortal wretch;
" With thy ſharp teeth this knot INTRINSECATE
" Of life at once untie:"

——" *this knot intrinſecate*] The expreſſion is " fine; it ſignifies a hidden, ſecret [*intrinſecus*] " knot, as that which ties ſoul and body together." WARB.

How, ſecret *as* that which ties ſoul and body together? Why, it is that very knot ſhe ſpeaks of. But, what a lingua franca is here! a ſecret *intrinſecus* knot! How long has *intrinſecus* been an adjective? and, if it be not, how will he conſtrue the ſentence?

Had our critic read Shakeſpear with any attention, he might have known; that he uſes *intrinſecate* for *intricate, intangled*, or *tied in hard knots*;

" Like

" Like rats, oft bite the holy cords in twain,
" Too' *intrinſecate* to' unlooſe."

K. LEAR, Vol. 6. P. 50.

Had it ſignified *hidden, ſecret*, it could no more have been *bitten in twain*, than *untied*, before it was *found out*.

EXAMP. IV. Vol. 6. P. 386. MACBETH.

———" You make me ſtrange
" Even to the diſpoſition that I owe;
" When now I think you can behold ſuch ſights,
" And keep the natural ruby of your cheeks;
" When mine is blanch'd with fear.—] Which
" in plain Engliſh is only—*You make me juſt mad.*
WARB.

If this *be* the meaning, Shakeſpear has indeed done here, as Mr. W. deſcribes him elſewhere to do; *viz.* *' When he came to draw-out his contempla-
' tions into diſcourſe, he took-up with the firſt words
' that lay in his way.' For, except by ſuppoſing this ſort of chance-medley, it is impoſſible to make Shakeſpear's text tally with Mr. W's *balderdaſh* explanation.

The plain meaning is—Though I am *bold* enough myſelf, (i. e. *owe* or *have* enough of that *diſpoſition*;) yet I cannot but wonder, when I think—&c.

N. B. In ſome of theſe inſtances, Mr. W's words, though not unintelligible in themſelves, yet are utterly ſo, conſidered as explanatory of Shakeſpear's words. If therefore theſe examples may be thought not to range exactly under this canon, or perhaps under any of the preſent ones; They muſt then be provided (as they deſerve) with a new CANON of their own: which Mr. W. himſelf will, with a

* Pref. P. 16,

very ſmall addition, furniſh † very proper terms for.

To common terms he may affix meanings of his own, unauthoriſed by Uſe; and not to be juſtified *either* by Analogy, *or any thing elſe.*

CANON XVI.

He may contradict himſelf; for the ſake of ſhewing his critical ſkill on both ſides of the queſtion.

EXAMP. I. Vol. 6. P. 347. MACBETH.

" the golden round,
" Which fate and metaphyſical aid *doth ſeem*
" *To have thee* crown'd withal."

" *Doth ſeem to have thee* crown'd withal, is not " ſenſe. To make it ſo, it ſhould be ſupplied thus; " *doth ſeem deſirous to have.* But no poetic licence " would excuſe this," &c. WARB.

Yet, page 335. in his Note on this line,

" So ſhould he look, that *ſeems* to ſpeak things ſtrange."

he ſays, " i. e. ſeems as if he would ſpeak." Which is much the ſame thing as *deſirous.*

So alſo in ALL'S WELL THAT ENDS WELL. Vol. 3. P. 13.

" our deareſt friend
" Prejudicates the buſineſs, and would ſeem
" To have us make denial.

Exactly in the ſenſe here required; and not remarked-on by Mr. W.

† Pref. P. 15.

Ex-

EXAMP. II. Vol. 2. P. 197. LOVE'S LABOUR LOST.

—" taken *with* the manner."

" We ſhould read, taken *in* the manner; and this " was the phraſe uſed to ſignify, taken in the fact." WARB. And he quotes Dr. Donne's authority for it.

But in Vol. 4. P. 142. 1 HENRY IV. he ſays,

—" taken *in* the manner."

" The Quarto and Folio read, *with the manner*; " which is right. *Taken with the manner* is a law " phraſe, and then in common uſe; to ſignify *taken* " *in the fact*." WARB.

Great wits have ſhort memories.

But ſuch things will happen, when a critic muſt furniſh ſuch a quota of Notes; whether he have any thing worth publiſhing or no.

EXAMP. III. Ibid. P. 249.

" Sown cockle reap'd no corn."

" i. e. If we do not take proper meaſures for " winning theſe ladies, we ſhall never atchieve them." WARB. in Theobald's ed. Vol. 2. P. 146.

In his own, the explication is this;

" Sown cockle," &c.

" This proverbial expreſſion intimates; that, be- " ginning with perjury, they can expect to reap " nothing but falſhood." WARB.

This ſeems to be the true explication; but he ought to have confeſſed, as he does ſometimes in a ſort of triumph, that he had led Mr. Theobald into a fooliſh miſtake. If it ſhould be thought hard

to quote upon a man a note, which he may ſeem to have recanted; it cannot be reckoned ſo toward Mr. Warburton: who in Page 293. of this Volume, publiſhed at length a miſtaken Note of Mr. Theobald, as he expreſly ſays, in order to *perpetuate* it; when his *modeſty* ſuffered him to withdraw it from his ſecond edition.

Hither alſo may be referred the laſt example under Canon I.

EXAMP. IV. Vol. 6. P. 367. MACBETH.

" *Ban.* Our royal maſter's murder'd. *Lad.* Woe,
" alas;
" What in our houſe! ——

" This is *very fine.* Had ſhe been innocent, no-
" thing but the murder itſelf, and not any of its ag-
" gravating circumſtances, would naturally have
" affected her. As it was, her buſineſs was to appear
" highly diſordered at the news. Therefore, like
" one who has her thoughts about her, ſhe ſeeks for
" an aggravating circumſtance; that might be ſup-
" poſed moſt to affect her *perſonally:* not conſidering,
" that, by placing it there, ſhe diſcovered rather a
" concern for *herſelf*, than for the *King*. On the
" contrary, her huſband, who had repented the
" act, and was now labouring under the horrors of a
" recent murder; gives all the marks of ſorrow for
" the fact itſelf." WARB.

I tranſcribe the whole Note; to ſhew, how ſtrongly Mr. W. ſeems to *feel* the difference between the Lady's affected and *Macbeth*'s real ſorrow. And yet, in the very next page, he has utterly forgotten all this; and *Macbeth* is repreſented to be juſt as great a hypocrite, as his Wife is here.

" His *ſilver* ſkin lace'd with his *golden* blood.]

" The

" The alluſion is ſo ridiculous, on ſuch an occaſi-
" on; that it diſcovers the *declaimer* not to be af-
" fected in the manner he would repreſent himſelf.
" The whole ſpeech is an unnatural mixture of far-
" fetched and common-place thoughts; that ſhews
" him to be acting a part." WARB.

CANON XVII.

It will be neceſſary for the profeſs'd critic to have by him a good number of pedantic and abuſive expreſſions; to throw-about upon proper occaſions.

EXAMPLE I.—" To this the Oxford editor gives
" his *Fiat.*" Vol. 4. P. 101.

EXAMP. II.—" To which the Oxford editor
" ſays, *Recte.*" Vol. 6. P. 227.

EXAMP. III. " Was there ever ſuch an *aſs*; I
" mean, as the tranſcriber?" Ib. P. 226.

EXAMP. IV. " This is an *idle blunder* of the
" editors." Vol. 1. P. 110.

EXAMP. V. "—The word *well*—is an intruſion,
" and ſhould be thruſt-out again; as it burdens
" the diction, and obſtructs the eaſy turn of the
" thought." Vol. 1. P. 263.
An intruſion thruſt out—What language is this? as Mr. Warburton ſays on another occaſion.

EXAMP. VI. Vol. 1. P. 390. " The old *blunder-*
" *ing* folio having it *invention*, this was enough for
" Mr. Theobald to prefer *authority* to *ſenſe.*"

EXAMP. VII. P. 403.—"Bite the law by th'noſe." "This is a kind of *bear-garden* phraſe; taken from "the cuſtom of * driving cattle," &c. WARB.

EXAMP. VIII. Vol. 3. P. 93. "This is *into-* "*lerable nonſenſe.* The *ſtupid* editors," &c.

EXAMP. IX. "This is *nonſenſe.* We ſhould "read, *frontlet.*" Vol. 4. P. 109. 1 HENRY IV.

EXAMP. X. "This *ſtupidity* between the hooks "is the players." Vol. 4. P. 110.

EXAMP. XI. "This *fooliſh* line is indeed in the "folio of 1623: but it is evidently the players' "*nonſenſe.*" Vol. 4. P. 189.

EXAMP. XII. "A *paltry* clipt *jargon* of a mo- "dern *fop.*" Vol. 6. P. 469.

EXAMP. XIII. "This *nonſenſe* ſhould be read "thus." Vol. 2. P. 410.

EXAMP. XIV. "This *unmeaning* epithet, *em-* "*braced.*" Vol. 1. P. 133.

EXAMP. XV. "The *ſtupid* editors, miſtaking "*guards* for ſatellites." Vol. 1. P. 402.

EXAMP. XVI. "The words have been *ridicu-* "*louſly* and *ſtupidly* tranſpoſed and corrupted." Vol. 2. P. 229.

* Becauſe drovers have a connection with butchers; and butchers with the bear-garden.

CANON

CANON XVIII.

He may explane his Author, or any former Editor of him; by ſupplying ſuch words, or pieces of words, or marks, as he thinks fit for that purpoſe.

EXAMPLE I. Vol. 1. P. 355. MEASURE FOR MEASURE.

In a note on the title of this play, Mr. Pope had told us; that the ſtory of it was taken from Cinthio's Novels, Dec. 8. Nov. 5: by which a plain man would imagine he meant, that it was taken from the fifth Novel of the eighth Decade, as indeed it happens to be, in Cinthio: but Mr. Warburton puts it in words at length, *December* 8. *November* 5. though, whether he thought the ſtory was ſo long, that it held for two days; and, not being finiſhed the firſt, was reſumed again at almoſt a twelve-month's diſtance; or, whether he deſigned to hint, that Cinthio wrote his Tale on the *eighth of December*, and Shakeſpear his Play on the *fifth of November*; we can only conjecture.

This is the *only* paſſage, in all this book; which has been honour'd with Mr. Warburton's particular notice. In a note on v. 175 of Mr. Pope's imitation of Horace, book ii. epiſt. 2. the ridiculous blunder here laugh'd-at is charged on the Printer; and the author of the Canons abuſed groſsly, for imputing it to the Editor. Both parts of this anſwer ſhould be replied-to. 'The Printer, it ſeems, '*lengthened* Dec. and Nov. into December and No-'vember.' If Mr. W. can give a ſingle inſtance of any ſuch *lengthening*, or any thing like it, in Printers; except this and two or three more which might

might be mention'd, as having happen'd to *Himſelf*; (one is to be found under Canon VIII. Ex. 28.) and one *famous* one, which is ſaid to have happen'd to a Writer, lately the ſubject of much controverſy; the benefit of it ſhall be allow'd him very readily. As to the *Duncery*, or *Knavery*, of imputing to Mr. W. himſelf this pretended blunder of his Printer; we would obſerve, in the firſt place, that the very great number of cancell'd leaves in his edition of Shakeſpear led us to think; that it was reviſed with extraordinary care and exactneſs: and conſequently, that the many blunders in ſpelling, pointing, and the like, were as certainly *His*; as thoſe in reaſoning and emending: in the ſecond place, He muſt knowingly and wilfully miſtake our deſign; if he ſuppoſes it was *anywhere* intended to charge ſuch groſs ignorance upon him; or any thing more *here*, than to expoſe his heedleſs haſte and very ſlovenly inattention; in a work, which came abroad with ſuch vaſt expectation.

EXAMP. II. Vol. 7. P. 241. CYMBELINE.

——" or e'er I could
" Give him that parting kiſs, which I had ſet
" Betwixt two charming words"—

Mr. Warburton, in his note on this paſſage, has had the felicity to diſcover; *what* were the two charming words, between which Imogen would have ſet her parting kiſs: which Shakeſpear probably never thought-of. He ſays; " without que-
" ſtion, by theſe two charming words ſhe would be
" underſtood to mean,

" ADIEV, POSTHVMVS.

" The one *religion* made ſo; and the other *love*."

Imogen

Imogen muſt have underſtood the etymology of our language very exactly; to find out ſo much *religion* in the word *adieu:* which we uſe commonly, without fixing any ſuch idea to it; as when we ſay, that ſuch a man has *bidden adieu* to all religion. And, on the other ſide, ſhe muſt have underſtood the language of *love* very little; if ſhe could find no tenderer expreſſion of it, than the name, by which every body elſe called her huſband.

EXAMP. III. Vol. 2. P. 229. LOVE'S LABOR LOST.

—"and ſuch barren plants are ſet before us, that "we thankful ſhould be; which we taſte and *feel-* "*ing are*, for thoſe parts that do fructify in us more "than he."

The words have been, as Mr. Warburton ſays, tranſpoſed and corrupted; and he "hopes, he has "reſtored the author," by reading thus;

—"and ſuch barren plants are ſet before us, "that we thankful ſhould be for thoſe parts (which "we taſte and feel *ingradare)* that do fructify in us "more than he." WARB.

Our Critic's deſire to ſhew his ſkill in the Italian, would not let him ſee; that Sir Thomas Hanmer reſtored this paſſage to ſenſe, without the help of his *ingradare*; which does not mend the matter much, and which he has not the leſt pretenſe of authority for palming upon us as Shakeſpear's; and this is done in the Oxford edition, by *thruſting-out the intruſion*, as Mr. Warburton * ſays; and printing the paſſage, as the rhyme directs;

"And theſe barren plants are ſet before us, that we
"thankful ſhould be
"For thoſe parts, which we taſte and feel do fruc-
"tify in us more than he."

* Vol. 1. P. 263.

which

which is a couplet of the ſame ſort of long verſes, as thoſe which follow. This unreaſonable and unbridled affectation in Mr. Warburton, of dragging into the text of Shakeſpear, as well as into his notes on him, all, and more-than he underſtands, of the modern languages; cannot but put one in mind of a moſt unlucky note of his a little lower, p. 233. note 3.

—"thoſe, who know the world, know the *pedant* "to be the *greateſt affecter of politeneſs.*" WARB.

When the critic *does* not underſtand a paſſage, he may explane it by putting a proper quantity of aſteriſks, where he ſuppoſes ſome words are wanting.

EXAMP. IV. Vol. 3. P. 46. ALL'S WELL THAT ENDS WELL.

—"for doing I am paſt; as I will by thee in "what motion age will give me leave."

"Here is a line loſt after *paſt*; ſo that it ſhould be "diſtinguiſhed by a break with aſteriſks. The very "words of the loſt line, it is impoſſible to retrieve; "but the ſenſe is obvious enough. *For doing I am* "*paſt*; age has deprived me of much of my force "and vigour; yet I have ſtill enough to ſhew the "world I can do myſelf right, *as I will by thee in* "*what motion* [or in the beſt manner] age will give "me leave." WARB.

By this ſagacious diſcovery *Lafeu*, an old lord of a high ſpirit, (who is treating with the moſt contemptuous ridicule *Parolles*, an infamous coward; who receives all that can be laid on him with the moſt abject patience) is made ſo far to forget his character and dignity; as to give a challenge to this pitiful ſcoundrel. Is this like Shakeſpear? The ſenſe, ſuch as it is, ſeems to be plainly this;

"I can-

" I cannot do much, ſays *Lafeu*; doing I am *paſt*: " as *I will by thee* in what motion age will give me " leave. i. e. as I will *paſs* by thee as faſt as I am " able;" and he immediately goes out: it is a play on the word *paſt*; the conceit indeed is poor; but Shakeſpear plainly meant it, and nothing more; and conſequently nothing is left-out. In the very next ſpeech *Parolles* conſiders it not as a challenge, but as an excuſe on account of his age; and threatens to fight his ſon for it:

" Well, thou haſt a ſon ſhall take this diſgrace " off me;" &c.

EXAMP. V. Vol. 3. P. 38. ALL'S WELL THAT ENDS WELL.

" *Parolles.*—he's of a moſt facinerious ſpirit, " that will not acknowledge it to be the——

" *Lafeu.* Very hand of heaven.

" *Par.* Ay, ſo I ſay.

" *Laf.* In a moſt weak——

" *Par.* And debile miniſter, great power, great " tranſcendence; which ſhould indeed give us, a " farther uſe to be made, than alone the recovery " of the King; as to be——

" *Laf.* Generally thankful.——

" Between the words *us* and *a farther*, there ſeem " to have been two or three words dropt; which " appear to have been to this purpoſe.—*ſhould in-* " *deed give us* [notice, that there is of this] *a far-* " *ther uſe to be made.* — So that the paſſage ſhould " be read with Aſteriſks for the future." WARB.

He is in the right to put the Aſteriſks, not the Words into the text; becauſe They do indeed give us [notice, that there is in Them] as much additional meaning, as there would be in thoſe words which they ſo properly repreſent.

EXAMP. VI. Vol. 6. P. 232. TIMON OF ATHENS.

" *Tim.* You that way, and You this; — *But two*
" *in company.*—
" Each man apart, all ſingle and alone,
" Yet an arch villain keeps him company.
" If, where *Thou* art, two villains ſhall not be;
" Come not near *Him.*—If *Thou* would'ſt not reſide,
" But where one villain is; then *Him* abandon."

" This is an imperfect ſentence; and is to be " ſupplied thus. But two in company ſpoils " all." WARB.

The ſentence is certainly complete; and has reference to the words preceding it. The whole ſpeech turns upon the ſame quibbling conceit; *viz.* That each of them, though alone, has a villain in his company: i. e. is *himſelf* a villain.

CANON XIX.

He may uſe the very ſame reaſons for confirming his own obſervations; which He has diſallowed in his adverſary.

EXAMPLE I. Vol. 8. P. 350. OTHELLO.

" Let him command;
" Nor to obey ſhall be in me *remorſe*:
" What bloody buſineſs ever."

" The old copies read, *And* to obey—but evident- " ly wrong: ſome editions read, *Not* to obey; on " which the editor, Mr. Theobald, takes occaſion " to alter it to *Nor* to obey; and thought, he had

" much mended matters. But he miſtook the ſound " end of the line for the corrupt; and ſo, by his " emendation, the deep deſigning Iago is fooliſhly " made to throw-off his maſk, when he has moſt " occaſion for it; and, without any provocation, " ſtand before his captain a villain confeſs'd; at a " time when, for the carrying on his plot he ſhould " make the leaſt ſhew of it:" &c. WARB.

To avoid this flagrant inconſiſtency of character, Mr. Warburton aſſures us; that Shakeſpear wrote, and pointed the paſſage thus;

" Let him command,
" And to obey ſhall be in me. *Remord*
" What bloody buſineſs ever.

For the word *remord*, he quotes the authority of Skelton. The force and beauty of that phraſe—*to obey ſhall be in me*, to expreſs *I will obey*, is ſo ſelf-evident; that it needs no authority.

But now, in the very next note on thoſe words of Iago, ſix lines lower,

——" My friend is dead;"

Mr. Warburton, having forgotten all the fine reaſoning, on which this criticiſm is founded; ſays, in flat contradiction to it; " I cannot but think, " this is a very artful imitation of nature. Iago, " while he would magnify his ſervices, betrays his " villainy. For was it poſſible he could be honeſt, " who would aſſaſſinate his friend? And not to " *take* at this, ſhew'd the utmoſt blindneſs of jea- " louſy." P. 351, 352.

EXAMP. II. Vol. 5. P. 120. 3 HENRY VI.

" Will *coſt* my crown] Read COAST, i. e. hover " OVER it." WARB.

How often has Mr. Warburton taken offenſe at Mr.

Mr. Theobald and the Oxford editor, for violating the integrity of metaphors? Yet here he brings-in, unneceſſarily, *coaſt*, a term belonging to *ſailing*; to tally with a deſcription, wherein the images are taken from *flying* — wing'd with deſire — like an eagle.—

CANON XX.

As the deſign of writing notes is not ſo much to explane the Author's meaning, as to diſplay the Critic's knowlege; it may be proper, to ſhew his univerſal learning, that He minutely point out, from whence every metaphor and alluſion is taken.

EXAMPLE I. *Paſtry.*

Vol. 1. P. 387. MEASURE FOR MEASURE.

—" prayers from *preſerved* ſouls,
" From faſting maids "—

" The metaphor is taken from fruits, *preſerved* in " ſugar." WARB.

In order to continue the metaphor, we ſhould alter *faſting* maids to *pickled* maids.

EXAMP. II. *Chandlery.*

Vol. 1. P. 396. Ibid.

" you ſhall *ſtifle* in your own report,
" And *ſmell* of calumny."

" Metaphor taken from a *lamp* or *candle* going " out." WARB.

EXAMP. III. *Embroidery.*

Ibid. P. 422. " Doth *flouriſh* the deceit"—
" A metaphor taken from *embroidery*." WARB.

EX-

EXAMP. IV. *Cheſs.*

—P. 429.—" lay myſelf in *haſard*."

" A metaphor taken from Cheſs-play." WARB.

Rather, from Tennis.

EXAMP. V. *Bird-catching.*

Vol. 8. P. 328. OTHELLO.

" That ſhall *enmeſh* them all."

" A metaphor from taking birds in meſhes." P.

Note, this will ſerve alſo for fiſhing.

EXAMP. VI. *Muſic.*

Vol. 6. P. 531. CORIOLANUS.

" He and Aufidius can no more *atone*,
" Than violenteſt contrarietys."

" *can no more atone*] This is a very fine expreſſion;
" and taken from *uniſon-ſtrings* giving the ſame tone
" or ſound." WARB.

Attone, or rather *attune*, has that ſignification; but *atone* is *unite*, *make one*.

Thus Mr. W. himſelf explanes *atone* in ROMEO AND JULIET. Vol. 8. P. 71.

The Deputy *ſet at one* certain of the Weſt Lords, that were at variance. K. Edw. VI's Journal P. 15. in Burnet's Hiſt. of the Ref.

So alſo in Othello. Vol. 7. P. 461.

" I would do much to *atone* them."

EXAMP. VII. *Traffic.*

Vol. 7. P. 302. CYMBELINE.

" Thou *bidd'ſt* me to my loſs."

" A phraſe taken from *traffic*," &c. WARB.

EXAMP. VIII. *Baking.*

Vol. 6. P. 50. KING LEAR.

" *Unbolted* villain"—

" Metaphor from the *bakehouſe*." WARB.

EXAMP. IX. *Bowling.*

Ibid. P. 53.

" Will not be *rubb'd* or ſtopp'd."

" Metaphor from *bowling*." WARB.

EXAMP. X. *Man's or Woman's Taylor.*

Vol. 7. P. 23. JULIUS CÆSAR.

—" And ſince the quarrel

" Will bear no *colour* for the thing he is,

" *Faſhion* it thus"—

" The metaphor from the wardrobe; when the ex-
" cellence of the faſhion makes out for the defect of
" the colour." WARB.

EXAMP. XI. *Pocket-book.*

Vol. 4. P. 273. 2 HENRY IV.

—" wipe his TABLES clean] Alluding to a *table-
" book* of ſlate, ivory," &c. WARB.

EXAMP. XII. *Arithmetic.*

Vol. 6. P. 180. TIMON OF ATHENS.

—" and theſe hard *fractions*] An equivocal allu-
" ſion to *fractions in decimal Arithmetic*." WARB.

But why in *decimal arithmetic?* I doubt, Mr. Warburton does not underſtand, that *decimal fractions* are

are much eaſier than *vulgar fractions*. What Shakeſpear calls *fractions* here, were the breaks in the anſwer of the ſenate;

——" are ſorry—you are honourable—
" But yet they could have wiſh'd—they know not—
" Something hath been amiſs—a noble nature
" May catch a wrench—would all were well—'tis
" pity," &c.

So again in ANT. AND CLEOP. Vol. 7. P. 141.

" I know not what *counts* hard fortune caſts up-
" on my face] Metaphor from making marks or
" lines in caſting accounts in Arithmetic." WARB.

And again in the TWO GENT. OF VERONA P. 229.

" He lov'd her out of all *nick*] A phraſe taken
" from Accounts; when Calculations were made
" by nicking of numbers upon a ſtick. WARB.

EXAMP. XIII. *Aldermen and men of worſhip.*

Vol. 7. P. 189. ANTONY AND CLEOPATRA.

" *Chain* my arm'd neck] Alluding to the Go-
" thic cuſtom of men of worſhip wearing gold
" chains about the neck." WARB.

Your humble ſervant, Mr. Alderman Antony—Your *worſhip* is ſo fine to day; that I vow I ſcarce know you. But you will hardly thank Mr. Warburton, for the honor he does you.

Chain my arm'd neck, means, entwine me, armed as I am, in thy embraces. A chain, which a gallant man would prefer before any gold one.

EXAMP. XIV. *Navigation.*

Vol. 7. P. 189. ANTONY AND CLEOPATRA.

——" Leap thou, attire and all,

" Through proof of harneſs, to my heart; and there
" Ride on the pants triumphing.

" *Ride on the pants triumphing*] Alluding to an " Admiral ſhip on the billows after a ſtorm. The " metaphor is extremely fine." WARB.

There are ſome points, which our Profeſſed Critic ſhould never touch; for, whenever he does, he only ſhews his ignorance about them. He quite miſtakes the nature of the *pants* here, as well as the *chain* above.

But why *triumphing* like an admiral ſhip on the billows after a ſtorm? I thought victories gained, not ſtorms eſcaped, had been the matter of triumphs; and I ſuppoſe, other ſhips dance on the billows, juſt after the ſame manner as the Admiral's does.

Vol. 3. P. 426. KING JOHN.

—" untrimmed bride]—The term is taken from " Navigation: we ſay too, in a ſimilar way of " ſpeaking, *not well manned.*" WARB.

EXAMP. XV. *Mathematics.*

Vol. 6. P. 36. K. LEAR.

" Which like an *engine* wrench'd my frame of " nature] Alluding to the famous boaſt of Archi- " medes." WARB.

Perhaps rather alluding to the rack.

EXAMP. XVI. *Monkery or Confectioner.*

Vol. 4. P. 446. 1 HENRY VI.

" Pield Prieſt—] Alluding to his *ſhaven crown*; " a metaphor taken from a *peel'd orange.*" Mr. POPE.

The

The true word is *pilled*; which Mr. Warburton, if he looks for Pilled Garlick in Skinner, will find to import a ſeverer ſarcaſm, than any thing which alludes to his ſhaven crown.

EXAMP. XVII. *Phyſic and Surgery.*

Vol. 3. P. 108. ALL'S WELL THAT ENDS WELL.

—"*diet* me]—A phraſe taken from the ſevere "methods taken in curing the venereal diſeaſe." WARB.

Again, Vol. 6. P. 209. On the word *Tubfaſt*, he gives you the whole proceſs of the cure.

EXAMP. XVIII. *Conſtables and Officers of juſtice.*

Vol. 6. P. 349. MACBETH.

—"nor keep peace between] Keep peace, for go "between, *ſimply*. The alluſion to officers of ju- "ſtice; who keep peace between rioters, by going "*between them*." WARB.

A conſtable, who ſhould think to keep the peace between rioters, in the manner Mr. Warburton deſcribes, would go between them *ſimply* indeed.

EXAMP. XIX. *Pigeons.*

Vol. 6. P. 169. TIMON OF ATHENS.

"*Serring of becks*] A metaphor, taken from the "billing of pigeons." WARB.

EXAMP. XX. *Gaming.*

Vol. 6. P. 197. TIMON OF ATHENS.

—"and *lay* for *hearts*] A metaphor, taken from "card playing. So in CORIOLANUS—*lurch'd all* "*ſwords*." WARB.

EXAMP. XXI. *Aſtrology or conjuring.*

Vol. 6. P. 344. MACBETH.

" To find the mind's *conſtruction* in the face] " This metaphor is taken from the conſtruction of a " ſcheme, in any of the arts of prediction." WARB.

EXAMP. XXII. *Hyperaſpiſts.*

Ibid. P. 402.

" *Beſtride* our down-fallen birth-doom]—The " alluſion is to the *Hyperaſpiſts* of the antients; who " *beſtrode* their fellows fallen in battle, and covered " them with their ſhields." WARB.

I wonder this learned note did not come-in before, in 1 HENRY IV. Vol. 4. P. 187. where Falſtaff ſays to the Prince, " Hal, if thou ſee me down " in the battle, and *beſtride* me, ſo; 'tis a point of " friendſhip." But need Shakeſpear go ſo far as the Hyperaſpiſts of the antients for this inſtance of friendſhip? or is not this rather brought-in to ſhew the critic's learning?

EXAMP. XXIII. *Bear-garden.*

Vol. 6. P. 490. CORIOLANUS.

—" why *rule* you not their *teeth*] The metaphor " is from mens ſetting a bull-dog or maſtiff at any " one." WARB.

EXAMP. XXIV. *Goldſmiths or refiners.*

Vol. 6. P. 515. CORIOLANUS.

" My friends of noble *touch*] Metaphor taken " from *trying gold on the touch-ſtone.*" WARB.

EXAMP.

EXAMP. XXV. *Hawking.*

Vol. 7. P. 29. JULIUS CÆSAR.

—"*high-ſighted* tyranny] The epithet alludes to "a *hawk ſoaring on high*, and intent upon its prey." WARB.

EXAMP. XXVI. *Archery.*

Vol. 1. P. 358. MEASURE FOR MEASURE.

"We have with a prepar'd and leaven'd choice
"Proceeded to you"]

"Leaven'd has no ſenſe in this place: we ſhould "read *levell'd choice.* The alluſion is to archery, "when a man has *fixed upon* the object, after taking "good aim." WARB.

I thought, people generally *fixed upon* the object they would ſhoot at, before they *took aim.*

EXAMP. XXVII. *Law-proceedings.*

Vol. 7. P. 198. ANTONY AND CLEOPATRA.

—"*ſeal* then, and all is done] Metaphor, taken "from civil contracts; where, when all is agreed "on, ſealing completes the contract." WARB.

EXAMP. XXVIII. *Bawdyhouſe.*

Vol. 8. P. 253. HAMLET.

"As peace ſhould ſtill her wheaten garland wear,
"And ſtand a comma 'tween their amities"]

"The poet without doubt wrote,

"And ſtand a *commere*, &c. The term is taken "from a trafficker in love, who brings people to-"gether; a procureſs." WARB.

Mr. Warburton, who brought-in this *middling*

goſſip, as he afterwards calls her, ought beſt to know from whence ſhe came.

EXAMP. XXIX. *Undertakers.*

Vol. 7. P. 147. ANTONY AND CLEOPATRA.

" For this
" I'll never follow thy *pall'd* fortunes more."

Pall'd ſeems to mean *decayed*. But Mr. Warburton ſays,

" *Pall'd*, i. e. *dead*. Metaphor taken from *funeral* " *ſolemnities*."

And this leads us to

EXAMP. XXX. *Doctors Commons.*

Ibid. P. 216.

" I cannot *proctor* my own cauſe ſo well]—The " technical term, to plead by an advocate." WARB.

And this is note-writing!

CANON XXI.

It will be proper, in order to ſhew his wit, eſpecially if the critic be a married man, to take every opportunity of ſneering at the fair ſex.

EXAMPLE I. Vol. 6. P. 468. CORIOLANUS.

" My gracious *ſilence*, hail."

" The expreſſion is extremely ſublime; and the " ſenſe of it conveys the fineſt praiſe, that can be " given to a good woman." WARB.

I always thought ſpeaking well and to the purpoſe deſerved a greater commendation; or, in Mr. War-

Warburton's phraſe, a *finer praiſe*, than holding one's tongue.

EXAMP. II. Vol. 3. P. 287. THE WINTER'S TALE.

—"'tis powerful think it"] "After this there are "four lines of infamous ſenſeleſs ribaldry, ſtuck in "by ſome profligate player, which I have caſhier'd; "and hope no—*fine Lady* will eſteem this a *caſtra-* "*ted* edition; for our having now and then, on the "ſame neceſſity, and after having given fair notice, "taken the ſame liberty." WARB.

EXAMP. III. *Ibid.* P. 480.

—"the fourth [*part of thy wit*] would return "for conſcience ſake, to help thee to get a wife."

"A ſly ſatirical inſinuation, how ſmall a capacity "of wit is neceſſary for that purpoſe. But every "day's experience of the ſex's prudent diſpoſal of "themſelves, may be ſufficient to inform us how "unjuſt it is."

EXAMP. IV. Vol. 1. P. 260. MERRY WIVES OF WINDSOR.

"I keep but three men and a boy yet," &c.

"As great a fool as the poet has made Slender; "it appears by his boaſting of his wealth, his breed- "ing, and his courage, that he *knew how to win a* "*woman.* This is a fine inſtance of Shakeſpear's "knowledge of nature." WARB.

I know not, what Mr. Warburton's experience may have taught him; but the ſucceſs of Mr. Slender's addreſs could give no hint for this good-natured reflexion; for however Mrs. Anne's father might

might favor him, it is plain, that *her* heart was ſet upon a more worthy man; and the poet has very properly made Mr. Fenton marry her.

EXAMP. V. Vol. 2. P. 264. LOVE'S LABOR LOST.

" Fair Ladies maſk'd are roſes in the bud,
" Or angels veil'd in clouds"——

After quarrelling with Mr. Theobald for not uſing his whole emendation, Mr. Warburton adds,

" It was Shakeſpear's *purpoſe* to compare a fine " lady to an angel; it was Mr. Theobald's *chance*, " to compare her to a cloud: and perhaps the ill- " bred reader will ſay, a lucky one." WARB.

None but an *ill-bred* reader would ſay ſo; and probably no body at all would have had ſuch a thought on this occaſion, if an *ill-bred* critic had not ſuggeſted the complement.

EXAMP. VI. Vol. 2. P. 457. THE TAMING OF THE SHREW.

Cath. " Why, Sir, I truſt I may have leave to " ſpeak," &c.

" Shakeſpear here has copied nature with great " ſkill. Petruchio, by frightening, ſtarving, and " over-watching his wife, had tamed her into " gentleneſs and ſubmiſſion. And the audience " expects to hear no more of the *Shrew:* when, on " her being croſſed in the article of faſhion and " finery, *the moſt inveterate folly of the ſex*, ſhe flies " out again, though for the laſt time, into all the " intemperate rage of her nature." WARB.

Our critic is a great admirer of Shakeſpear's knowledge of nature; whenever he can pay a complement to it, at the expenſe of the fair ſex. Here, in

in order to ſet, what he calls *their moſt inveterate folly*, in the ſtrongeſt light, he miſrepreſents Shakeſpear in every circumſtance.

1. It does not appear, that Petruchio had as yet *tamed her into gentleneſs and ſubmiſſion*; for almoſt the laſt words ſhe ſpoke before this ſentence are a general curſe upon his family.

2. She does not on this occaſion fly-out into *all the intemperate rage of her nature.* She inſiſts indeed, with more heat and obſtinacy than one would wiſh in a wife, upon having the gown and cap in queſtion; but does not, as on ſome former occaſions, ſupport her reſolution either with ill language, or blows.

3. And laſtly, It is not the laſt time that her temper appears. For twice afterwards ſhe is debating with her huſband; once about the hour of the day, and once about the ſun and moon; nor is it till the XIIIth Scene, that ſhe appears to be perfectly *tamed into gentleneſs and ſubmiſſion.*

EXAMP. VII. Vol. 7. P. 273. CYMBELINE.

" And Cydnus ſwell'd above its bank, *or for*
" *The preſs of boats, or pride*] This is an agreeable
" ridicule on poetical exaggeration, which gives
" human paſſions to inanimate things;"&c. WARB.

This reflexion ſeems to be made merely to bring in what he ſays a little after—" The very ſame kind
" of Satire we have again, on much the ſame occa-
" ſion, in THE TWO GENTLEMEN OF VERONA;
" Vol. 1. P. 215. where the falſe *Protheus* ſays to
" his friend, of his friend's miſtreſs,

——" *and ſhe hath offer'd to the doom,*
" *Which unrevers'd ſtands in effectual force,*
" A ſea of melting pearl, which ſome call tears.

" A cer-

" A certain gaiety of heart, which the ſpeaker ſtrives " to conceal, breaking-out under a Satire; by which " he would inſinuate to his friend, *the trifling worth* " *of a woman's tears.*" WARB.

This polite complement did not occur to our critic, when he was at work on the play he quotes; but as he was unwilling to loſe the reputation of it among the ladies, he has forced it in here without fear or wit; I ſay, forced; becauſe there is no ground, but in his imagination, for thinking that Shakeſpear meant any ſuch thing.

EXAMP. VIII. Vol. 7. P. 291.

——" ſo thou, Poſthumus,
" Wilt lay the leven to all proper men;
" Goodly and gallant ſhall be falſe and perjur'd
" From thy great fall."

" When Poſthumus thought his wife falſe, he " unjuſtly ſcandalized the whole ſex. His wife here, " under the ſame impreſſions of his infidelity, at- " tended with more provoking circumſtances, ac- " quits his ſex; and lays the fault where it was due. " The poet paints from nature. This is life and " manners. The man thinks it a diſhonor to the " ſuperiority of his underſtanding, to be jilted; and " therefore flatters his vanity into a conceit, that " the diſgrace was inevitable from the general infi- " delity of the ſex. The woman, on the contrary, " not imagining her credit to be at all affected in " the matter, never ſeeks for ſo extravagant a con- " ſolation; but at once eaſes her *malice*, and her " grief, by laying the crime and damage at the " door of ſome obnoxious coquette." WARB.

I have nothing to object to what is ſaid in this learned note of the effects of Jealouſy upon men; except

except that the whole might properly be referred to Canon XXIII. But, for what he ſays of the women, there ſeems to me no foundation here. Imogen ſurely does imagine her credit to be affected, when ſhe ſays juſt before,

" Poor I am ſtale, a garment out of faſhion."

Nor does ſhe ſhew any *malice* here, but a proper reſentment of a crime, which could not be committed without the aſſiſtance of ſome *obnoxious* female, either *prude* or *coquette*.

CANON XXII.

He may miſquote himſelf, or any body elſe, in order to make an occaſion of writing notes; when He cannot otherwiſe find one.

EXAMPLE I. Vol. 2. P. 24. MUCH ADO ABOUT NOTHING.

—" She would infect the north ſtar] i. e. there " is nothing of ſo pure and keen a brightneſs, that " her calumnious tongue will not ſully." WARB.

Mr. Warburton's text, as well as all others, read,

—" ſhe would infect *to* the north-ſtar:"

and it is the diffuſedneſs, or extent of her infection which is here deſcribed. But Mr. Warburton will contradict his author, and himſelf too, rather than loſe what he thinks a brilliancy.

EXAMP. II. Vol. 2. P. 185. MERCHANT OF VENICE.

" Fair ladies, you drop *manna* in the way
" Of ſtarved people."] " Shakeſpear is not more
" exact

" exact in any thing, than in adapting his images " with propriety to his ſpeakers; of which he has " here given an inſtance, in making the *young* " *Jeweſs* call good fortune, *manna*." WARB.

But in Mr. Warburton's own text, as well as in other editions, the ſpeech is not given to the *young Jeweſs*, but to *Lorenzo*; and is in anſwer to two, addreſſed by Portia and Neriſſa to him. If there were a neceſſity of making a reflexion here, it might have been—How eaſily do we learn to talk the language of thoſe we love? And this would have been, as Mr. Warburton ſays, *to the purpoſe*; but it would have been out of his element.

EXAMP. III. Vol. 2. P. 437. TAMING OF THE SHREW.

In note 2, where he is abuſing old ballads, he ſays,

" Shakeſpear frequently ridicules both them and " their makers with exquiſite humor. In MUCH " ADO ABOUT NOTHING, he makes Benedict ſay, " *Prove that ever I loſe more blood with love, than I* " *get again with drinking*, prick out *my eyes with a* " *ballad-maker's pen.* As the bluntneſs of it would " make the execution extremely painful." WARB.

Where, for the ſake of this refined explanation, he quotes the paſſage, *prick* out my eyes; whereas his own, as well as the other editions, have it, *pick* out (Vol. 2. P. 11.) and the humor lies, not in the *painfulneſs of the execution*, but the ignominy of the inſtrument, and the uſe he was to be made of after the operation; " *and hang me up at the door of a brothel-* " *houſe, for the ſign of a blind Cupid.*"

EXAMP.

EXAMP. IV. Vol. 1. P. 87. TEMPEST.

——" which enter'd their frail *ſhins.*"]

Mr. Warburton in his note quotes it, *their frail ſkins*; becauſe it ſuited his purpoſe better. See Canon XIV. Example 7. But in the text, P. 70. he gives it right, *ſhins.*

EXAMP. V. Vol. 6. P. 224. TIMON OF ATHENS.

" The Sea's a thief, whoſe liquid ſurge reſolves
" The *moon* into ſalt tears"—]

" The Sea melting the *moon* into tears, is, I " believe, a ſecret in philoſophy; which nobody " but Shakeſpear's deep Editors ever dreamed of." WARB.

As it is evident from the latter end of Mr. W.'s note, that his alteration of the text here, is upon his *own* authority, not that of any copies which he had ſeen; it ſeems a little hard in him to lay the old reading to the charge of the Editors; which ought certainly to be given to Shakeſpear himſelf. They, poor Ignorants! went to work without their tools, and never dreamed of theſe true Warburtonian Canons of Criticiſm; and of the high privileges therein annexed to the character of the Critic by profeſſion: by the 2d and 6th of which he is empowered to alter any thing, which he does not underſtand; or, any word that will do; provided he can think of any thing, which he imagines will do better.

Armed with this Authority, Mr. W. boldly pronounces; that " 'tis more reaſonable to believe, " that Shakeſpear may allude to this opinion; viz. " that the ſaltneſs of the Sea is cauſed by ſeveral

" ranges, or *Mounds* of rock-salt under water; with " which *resolving* liquid the Sea was impregnated. " This I think a *sufficient* Authority for chang- " ing—*moon*—into—*mounds*." WARB.

And was this Term—the *Mounds*—so familiarly known in Shakespear's time, as the Name of these Ranges of rock-salt; that they would convey the Idea of these Ranges without any addition or explanation? No Mortal, but one, can believe it. And, after all, Mr. W.'s criticism gives us Salt instead of Water.

As for his philosophy, it is like *Gonzalo*'s commonwealth in the *Tempest*;— 'the latter end of it 'forgets the beginning'—for no farther back than P. 48. of this Vol. he tells us; that—'the natural 'philosophy of that time was, that the rays of 'the moon were *cold* and *moist*'—and says; that Shakespear himself alludes to this latter property in two passages.

—" the moonshine's *watry* beam." ROM. & JUL. and " Quench'd in the *chast* beams of the *watry* moon." MIDSUMMER NIGHT'S DREAM.

sufficient authorities, both these, for us to conclude that Shakespear in this passage too, wrote, *Moon*. And indeed the tenor of the passage demands it. All things steal from each other. The *Sun* robs the *Sea*; the *Moon* robs the *Sun*; and the *Sea* again robs the *Moon*.

The old *notion* of the Moon's influence upon the *Weather*, and the known *fact* of its influence on the *Tides*, are very ample grounds for any poet to say, that the Moon supplies the Sea with Water.

I cannot take leave of this Note, without just pointing out the singular perspicuity of the following

ing

ing ſentence: "The Sea is impregnated with "mounds of rock-ſalt reſolving liquid."

EXAMP. VI. Vol. 7. P. 21. JUL. CÆSAR.

——"the complexion of the *Element*

"Is fev'rous"—] "We find from the preceding "relation, (P. 17) that it was not *one* Element only, "which was diſturbed, but *all:* being told, that "all the ſway of *Earth* ſhook like a thing infirm; "that the *Winds* rived the knotty oaks; that the "*Ocean* raged and foamed; and that there was a "tempeſt, dropping *Fire.* So that all the *four* "Elements appeared to be diſordered. We ſhould "read therefore—

"—— the complexion of the *Elements*——
"which is confirmed by the following line

"Moſt *bloody*, *fiery*, and moſt *terrible.*

"*Bloody* referring to the *Water*; *Fiery* to the *Air* "and *Fire:* and *Terrible* to the *Earthquakes.*"

WARB.

Thus Mr. W. For what reaſon, except to force the word *complexion* from its common meaning of *colour* to the leſs uſual ſenſe of *conſtitution*, I own I cannot conceive. There is not the leſt reaſon to think, that any thing is here alluded to; but ſome extraordinary meteors in the Air. But Mr. W. having laid hands on a ſpeech of *Caſca* (P. 17) where the words Earth, Winds, Ocean, and Fire happen all to occur, he immediately falls to his work; and ſtirring them together with his *uncreative* paw, he brews us up this horrid Chaos of the Elements. And from the midſt of all this turmoil of his own raiſing, comes ſtaring out and tells us, that "Bloody refers to the Water, Fiery to the

" Air and Fire, and Terrible to the Earthquakes." as well as I can conjecture, for theſe reaſons. Bloody to the Water, becauſe No mention is made of Water in the paſſage: Fiery to the Air and Fire, becauſe, The Air was on Fire, and 'tis hard if a thing may not refer to its ſelf: and laſtly, as for *Terrible* to the Earthquakes; when Mr. W. gives us any reaſon, why *Terrible* muſt refer to Earthquakes rather than to any other objects of terror; except becauſe *Terra* is Latin for the Earth; I promiſe to take this off his hands again.

The paſſage Mr. W. refers to (P. 17) has nothing in it that can lead us to imagine any thing is there meant, except diſorders and commotions in the Air.—Shakes the *earth*—evidently relates not to an Earthquake, but to the *Thunder*. A tempeſt dropping Fire, is a proof, that the Air is in diſorder; but the Element of Fire is no more diſturbed in This, than in any other of its common operations. As for the riving Winds and the foaming Ocean, they are not ſpoken of by *Caſca*, as circumſtances then preſent, but as things which he had formerly ſeen.

It may be thought perhaps, that the difference between the two readings is not of conſequence enough to ſpend ſo much time about: but however trifling may be that difference, Mr. W.'s reaſoning about it is abſurd and ridiculous; and

——————we muſt not give advantage
To ſtubborn Critics; apt, without a theme,
For depravation.—

TROILUS AND CRESSIDA. Vol. 7. P. 472.

CANON

CANON XXIII.

The Profeſs'd Critic, in order to furniſh his quota to the bookſeller, may write NOTES OF NOTHING; *that is, Notes, which either explane things which do not want explanation; or ſuch as do not explane matters at all, but merely fill-up ſo much paper.*

EXMAPLE I. Vol. 6. P. 143. K. LEAR.

" Friends of my ſoul] A Spaniſh phraſe. Amigo " de mi Alma." WARB.

Juſt with the ſame acuteneſs a Spaniſh critic meeting with the expreſſion, Amigo de mi alma, might ſay,

An Engliſh phraſe. " Friends of my ſoul."

EXAMP. II. Vol. 1. P. 61. TEMPEST.

" If thou doſt break her virgin knot," &c.

" *Virgin knot*] Alluding to the Latin phraſe of " Zonam ſolvere." WARB.

EXAMP. III. Vol. 2. P. 99. MERCHANT OF VENICE.

—" *peep through their eyes*] This gives us a very " picturesque image of the countenance in laugh- " ing, when the eyes appear half ſhut." WARB.

EXAMP. IV. *Ibidem.*

—" ſhew their teeth in way of ſmile] Becauſe " ſuch are apt enough to ſhew their teeth in anger." WARB.

EXAMP. V. Vol. 6. P. 552. CORIOLANUS.

—" he no more remembers his mother now, " than an eight year old horſe] Subintelligitur, re- " members his dam." WARB.

EXAMP. VI. Vol. 8. P. 349. OTHELLO.

—" ſwell, boſom, with thy fraught; " For 'tis of aſpics tongues.

" i. e. ſwell, *becauſe* the fraught is poiſon." WARB.

Such recondite obſervations as theſe, ſhew the great judgment of the critic; and are much to the edification of the gentle reader.

EXAMP. VII. Vol. 3. P. 94. ALL'S WELL THAT ENDS WELL.

" It rejoices me that I hope, I ſhall ſee him e'er I " die"]

" It is not hope that rejoices any one; but that " that hope is well grounded. We ſhould read " therefore,

" It rejoices me, that hope, that I ſhall ſee him e'er " I die." WARB.

Do people hope, when they think their hope not well grounded? This ſurely is criticiſing for criticiſing ſake.

EXAMP. VIII. Vol. 1. P. 29. TEMPEST.

" My ſpirits, as in a dream, are all bound up] " Alluding to a common ſenſation in dreams, " when we ſtruggle, but with a total *impuiſſance* " in our endeavours, to run, ſtrike," &c. WARB.

This

This is only ſaying in proſe, what Shakeſpear had ſaid in verſe; but it ſerves to introduce that fine word *impuiſſance*, inſtead of the obſolete Engliſh *impotence*.

EXAMP. IX. Vol. 1. P. 95. MIDSUMMER NIGHT'S DREAM.

" As ſhe is mine, I may diſpoſe of her:
" Which ſhall be either to this gentleman,
" Or to her death, according to our law."

" By a law of Solon's, Parents had the abſolute " power of life and death over their children. So " it ſuited the poet's purpoſe well enough, to ſup- " poſe the Athenians had it before. Or perhaps he " *neither thought nor knew any thing of the matter.*" WARB.

Very poſſible. And therefore, it might have been as well, if Mr. Warburton had not *ſaid any thing of the matter*.

EXAMP. X. Vol. 2. P. 123. MERCHANT OF VENICE.

" 'Tis vile, unleſs it may be quaintly ordered."

This is ſpoken of their going a maſking. Upon which Mr. Warburton quotes,

" Ut gratas inter menſas ſymphonia diſcors,
" Et craſſum unguentum, et Sardo cum melle pa- " paver
" Offendunt, poterat duci quia cœna ſine iſtis." HOR.

which puts one in mind of thoſe lines in PRIOR's Alma,

" Here, Dick, I could diſplay much learning,
" At leſt to men of ſmall diſcerning."

EXAMP. XI. Vol. 1. P. 113. MIDSUMMER NIGHT'S DREAM.

Note 2.—" She (Mary queen of Scots) is called " a *Mermaid*, to denote——her beauty and *intem-* " *perate luſt.*

——" Ut *turpiter* atrum
" Deſinat in piſcem mulier formoſa ſuperne."

Which thoſe who do not underſtand Latin, will perhaps think, is a proof of what our critic aſſerts; or at leſt ſomething to his purpoſe.

EXAMP. XII. *Ibid.* P. 114.

" The emperor Julian tells us, Epiſt. xli. that " the Sirens—contended for precedency with the " Muſes, who overcoming them, took away their " *wings*. The quarrels between Mary and Elizabeth " had *the ſame cauſe*, and *the ſame iſſue*." WARB.

Not to take notice of the ſameneſs of the *cauſe*; if what Mr. Warburton ſays of the *iſſue* be true, then *heads* and *wings* are the *ſame*; for Queen Mary loſt her *head*.

EXAMP. XIII. Vol. 8. P. 230. HAMLET.

" O how the *wheel* becomes it!] We ſhould read " *weal*. She is now rambling on the ballad of the " ſteward and his lord's daughter; and in theſe " words ſpeaks of the ſtate he aſſumed." WARB.

But how can " the *weal* becomes *it*" ſignify " the " *ſtate he* aſſumed?" I ſuppoſe, becauſe the *common-weal* ſignifies the *ſtate* or government, therefore *weal* muſt ſignify *ſtate* or *dignity*. Our critic ſeems here to ramble as much as poor Ophelia, and this

is

is called explaning; he had better have owned, that he did not underſtand the paſſage.

EXAMP. XIV. Vol. 6. P. 16. KING LEAR.

——" Edmund the baſe
" Shall *be* the legitimate] Here the Oxford editor " would ſhew us, that he is as good at coining " phraſes as his author; and ſo alters the text thus,
" Shall toe the legitimate] i. e. ſays he, ſtand on " even ground with him; *as he would with his au-* " *thor.*" WARB.

Poor Sir Thomas! Woe be to you, if you invade Mr. Warburton's prerogative; of *coining* words for Shakeſpear! One may fairly ſay here, that " the " toe of the *peaſant* comes ſo near the heel of our " *courtier*; that it galls his kibe [a]." But Mr. Warburton ought to have taken notice, that the old reading is *ſhall* TO *th' legitimate*; which though it miſled Sir Thomas, may perhaps direct to the right word;
—" Edmund the baſe
" Shall *top* the legitimate:"
which he would do, if he got the inheritance from him; though that could not make him *be* the legitimate.

EXAMP. XV. Vol. 4. P. 115. FIRST PART OF HENRY IV.

——" matter deep and dangerous,
" As full of peril and adventurous ſpirit
" As to o'erwalk a current roaring loud
" On the unſteadfaſt footing of a ſpear."
" i. e. of a ſpear laid acroſs." WARB.

[a] HAMLET, Vol. 8. P. 246.

I ſuppoſe it would not be ſo dangerous to walk *over* a current, on a ſpear laid *along* it; but it would be more difficult: as the man obſerved, about peoples getting at bridges, if they were built in that manner.

EXAMP. XVI. *Ibid.* P. 135.

"Here's lime in this ſack too; there is nothing "but roguery to be found in villainous man."

Here, when he has properly quoted Sir Richard Hawkins, to prove the cuſtom of putting lime into ſack; he runs-out into a diſſertation, about lime's being the cauſe of the ſtone; which he contradicts by Mrs Stephens's ſucceſs with her medicine, and upon this occaſion ſpins out a tedious note, which is nothing to the purpoſe, ſince there is no mention of the ſtone here; and if lime be good againſt that, it may be unwholſome in other reſpects, eſpecially if the wine be over-doſed with it; as Sir John's ſeems to have been, when he could diſtinguiſh it at firſt taſte.

EXAMP. XVII. Vol. 2. P. 99. MERCHANT OF VENICE.

—"Now by two-headed *Janus*] Here Shake-"ſpear ſhews his knowledge in the antique," ſays Mr. Warburton; I ſuppoſe, to ſhew *his own* knowledge; for the ſingle epithet of *Jane Bifrons* would ſerve Shakeſpear's turn as well as all the collections of antiques, and the books of Montfaucon, Spanheim, &c. which he makes ſuch a parade with.

EXAMP. XVIII. Vol. 8. P. 284. OTHELLO.

"By *Janus*, I think no] There is great propriety "in making the double Iago ſwear by *Janus*, who "had

" had two faces. The addreſs of it is likewiſe re-
" markable; for as the people, coming up, appear-
" ed at different diſtances to have different ſhapes;
" he might ſwear by *Janus*, without ſuſpicion of
" any other emblematic meaning." WARB.

There are a great many of this ſort of notes, too many to tranſcribe; which, with a ſhew of refinement, may throw a duſt in the reader's eyes; but, when one comes to reflect on them, contain nothing at all; or, what is worſe than nothing, nonſenſe. All this dream of an *emblematic meaning* has no more foundation, than his conceit of people's having different *ſhapes* at different diſtances; different appearing *magnitudes* they may have, but not different *ſhapes*; nor, if they had, would that help him; unleſs at ſome diſtance or other they had *two faces*.

EXAMP. XIX. Vol. 7. P. 231. CYMBELINE.

"You ſpeak him far."] " i. e. largely in his
" praiſe. Shakeſpear with his common licence
" only uſes the *Length* for the *Breadth*." WARB.

It may perhaps be improper to range this example under Notes of *Nothing*; ſince the acute reader will diſcover in it no leſs than *three* Things, viz. Not only the *Length* and *Breadth*, but the *Thickneſs* alſo of our notable critic's Head-piece.

Why he explains *far* by *largely*, except for the ſake of his doughty remark on Shakeſpear's licence; is hard to conceive. If Shakeſpear had been abſurd enough to *mean—breadth*,— I truſt, he would alſo have been nonſenſical enough to *ſay*— You ſpeak him *wide* (far, length; wide, breadth.) But the beſt of it is, this ſpeaking him *far*, or extending his praiſe, in the very next note ſignifies both

length

length and *breadth*; and with a witneſs too: for it ſignifies drawing out (or extending) it, *beyond its liſts and compaſs.* i. e. beyond its extent. Mr. W. ſneers at poor *Theobald* for explaining the words, — I do extend him within himſelf — by theſe — I extend him within the liſts and compaſs of his merit—; which, ſays our merry Critic, is juſt as proper as to ſay, *I go out within doors.* Now we have exactly the ſame reaſon to ſay, that Mr. W.'s explanation of the word *extend*, is juſt as proper as to ſay, *I ſtay at home without doors.*

EXAMP. XX. Vol. 5. P. 278. RICHARD III.

" I think there's ne'er a man in Chriſtendom,
" Can leſſer hide his love or hate than he."] " This " character is what *Ennius* gives of himſelf, and " in the ſame words. Ego eo ingenio natus ſum, " amicitiam atque inimicitiam in frontem promp- " tam gero. Ap. Non. in Inimic. But this is no " imitation: For the thought, which is a common " one, could hardly be expreſſed otherwiſe." WARB.

What a ſlippery ground is critical confidence! Vol. 6. P. 284.

No two ſentences, expreſſing the ſame ſentiment, can well be more different in the *form* of them than theſe two.

Ennius ſpeaks *directly* of him-ſelf, by a ſimple *affirmation*;

promptam gero. I ſhow it openly.

Haſtings ſpeaks of *Richard obliquely*, by a compariſon of him to other men; and his expreſſion is negative: deſcribing him as — *not hiding* his love and hatred.

CANON

CANON XXIV.

He may diſpenſe with truth; in order to give the world a higher idea of his parts, or of the value of his work.

For inſtance,

1. He may aſſert, that what he gives the public, was the work of his younger years; when there are ſtrong evidences of the contrary. This Mr. Warburton has done, in ſo many words, in his Preface; P. 19.

"Theſe (obſervations on Shakeſpear) ſuch as "they are, were among my younger amuſements; "when, many years ago, I uſed to turn over theſe "ſort of writers, to unbend myſelf from more ſe-"rious applications," &c.

From a very great number of theſe notes, one would think this to be true; though it is but a bad complement to the public, *at this time of day, to trouble* them with ſuch traſh; but when one reflects on the paſſages in almoſt every page, where Sir Thomas Hanmer's edition is corrected; and on the vaſt numbers of cancelled ſheets, which give pretty ſtrong evidence, that the book was in a manner written while it was printing off; beſide ſeveral other evident marks of haſte, theſe circumſtances render this aſſertion impoſſible to be true; without conſtruing away the obvious meaning of his words.

2. He may aſſert, that he has collated the text of his author with *all* the former editions; when at the ſame time it appears undeniably in his work, that he has not done it.

In the title page of his edition, Mr. Warburton ſays, that the text is collated with *all* the former editions;

editions; how truly this is ſaid, will appear by the following inſtances.

EXAMPLE. I. Vol. 2. P. 72. MUCH ADO ABOUT NOTHING.

" Let them be in the hands of Coxcomb]—But " the editor (Mr. Theobald) adds, *the old Quarto* " *gave me the firſt umbrage for placing it* [*this ſpeech*] " *to Conrade.*—What theſe words mean, I do not " know; but I *ſuſpect*, the old Quarto divides the " paſſage as I have done." WARB.

I SUSPECT! Is this the language of a man, who had actually collated the books? I am afraid from theſe words, the world will more than *ſuſpect*, that he knew nothing of the matter; and that where he quotes the old editions, it is only at ſecond hand.

EXAMP. II. Vol. 1. P. 67. TEMPEST.

" And like the baſeleſs fabric of *their* viſion."]

" Not to mention the aukward expreſſion of " *their* viſion; which Mr. Theobald, *upon what* " *authority* I *know not*, changed into *this* viſion." WARB.

It is ſtrange, that Mr. Warburton ſhould not know; that it was upon the authority of the firſt Folio, which has this reading.

EXAMP. III. Vol. 3. P. 149. TWELFTH NIGHT.

" Unſtaid and ſkittiſh in all *motions* elſe] The " Folio reads, *notions.*" WARB.

Both the Folio's read, *motions.*

EXAMP.

EXAMP. IV. Vol. 6. P. 5. K. LEAR.

—" and 'tis our faſt intent] This is an interpola-
" tion of Mr. Lewis Theobald," &c. WARB.

Hardily ſaid—but not very honeſtly; for FAST is the reading of both the Folio editions.

CANON XXV.

He may alter any paſſage of his author, without reaſon and againſt the Copies; and then quote the paſſage ſo altered, as an authority for altering any other.

EXAMPLE. I. Vol. 6. P. 348. MACBETH.

——" the raven himſelf *is* hoarſe,
" That croaks the fatal enterance of *Duncan*
" Under my battlements"—] "I ſuppoſe the text
" to be corrupt; and that we ſhould read——
" The raven himſelf'*s not* hoarſe——
" The meſſenger tells her of one, who has juſt
" brought the agreeable news of *Duncan*'s coming.
" Give him tending, anſwers ſhe; he brings great
" news: i. e. treat him as the bringer of good news
" deſerves. This is ſo very acceptable; that it would
" render the moſt ſhocking voice harmonious, the
" moſt frightful bearer agreeable. A thought ex-
" preſſed in the moſt ſublime imagery conceivable,
" and beſt adapted to the confidence of her views.
" For as the raven was thought a bird of omen, it
" was the propereſt to inſtance in; both as that
" imagination made its hoarſe voice ſtill naturally
" more odious; and as that was a notice of the
" deſigns of fate, which ſhe could confide in. But
" this effect of the diſpoſition of the mind upon
" the

" the organs of ſenſe, our poet delighted to de-
" ſcribe. Thus in a contrary caſe, where the
" chaunting of the Lark in *Romeo and Juliet*
" brings ill news; he makes the perſon concerned
" in it to ſay,

" 'Tis ſaid, the Lark and loathed Toad chang'd
eyes:
" Oh now, I wot, they have chang'd voices too."

WARB.

This couplet had paſſed Mr. W.'s forge, before it could be made fit for the purpoſe 'tis here uſed for. As Shakeſpear wrote it, it has no relation to any *effect of the diſpoſition of the mind upon the organs of ſenſe*; but is a ſimple Wiſh. Thus it ſtands in the Original;

Oh now I *would* they had changed voices too!

and how happily Mr. W. has changed I *would* for I *wot*, may be ſeen in CANON VIII. Ex. 52. P. 68.

This Reflexion, as is obſerved above, in CANON IX. Ex. 8, is undoubtedly raiſed in her mind by what is there ſaid about the Meſſenger's being almoſt dead for breath. The old reading,

The raven himſelf is hoarſe——

is right; and the ſentiment ſeems to be this:

The raven himſelf, whoſe ominous croaking is always hoarſe; (a voice of ill omen, and therefore finely inſinuated to be diſagreeable to the Ear) is more particularly ſo, when he croaks the fatal entrance of *Duncan*, &c. becauſe *Duncan*'s death is fixed and determined on with a reſolution more than commonly ſteady and immoveable. *A thought, indeed expreſſed in the moſt ſublime imagery conceivable; and beſt adapted to the confidence of her views.*

EXAMP. II. Vol 6. P. 351. MACBETH.

Unto our *gentle ſenſes.*—Mr. W. reads, *general ſenſe*;—and ſupports himſelf by reaſons, which are endeavoured to be confuted in CANON VIII. Ex. 43. But he has one hold ſtill left him. i. e. *Authority*; which (as the good SCRIBLERUS ſays in the firſt note on the Dunciad) is—at all times with Critics *equal*, if not *ſuperior*, to *Reaſon*—eſpecially, if it be their *own* Authority; which is the caſe here with Mr. W.

"*General* has been corrupted to *gentle* once a-"gain in this very Play." See Note, Act 3. Scene 5. WARB.

It is at P. 385. Where Mr. W. inſtead of—*gentle* weal—without any reaſonable cauſe, and *confeſſedly* againſt the concurrent teſtimony of all the Editions, thruſts into the Text by his own Authority—*general* weal.

He quotes indeed a paſſage in *Timon of Athens*, in ſupport of his alteration; where the commonwealth is called the *general* weal.

———take the bridge quite away
Of him, who his Particular to foreſee
Smells from the general weal.——

But here the word *general* is neceſſary; becauſe the *public* good is ſpoken of, in oppoſition to the *private* advantage of a *particular*.

So that in *both* places the *gentle* or *general* readers (i. e. the readers in general) will be apt to believe, that *gentle* has been corrupted into *general*; and not, as Mr. W. would have it, *vice verſâ*.

ESSAY

ESSAY
TOWARDS A
GLOSSARY.

ABSENT, "unprepared." Vol. 4. P. 42. See Can. P. 70.

AFFAIRS, "profeſſions." Vol. 5. P. 394.
"—their *affairs* are righteous."

APPEAL'D, "brought to remembrance." Vol. 6. P. 518.
"Your favor is well *appeal'd* by your tongue."
This word Mr. WARB. brought-in upon conjecture.

ARGUMENTS, "natures." Vol. 6. P. 179.
"and try the *arguments* of hearts by borrowing."
Perhaps rather, contents.

ARISE, a word uſed to uſher in a matter of "importance." Vol. 1. P. 13.
"Now I *ariſe*."

AUNTS, "old women," Vol. 6. P. 366.
"*Aunts* propheſying," &c.
The text was, *And* propheſying. But Mr. Warburton brought-in his *Aunts*, on purpoſe to make old women of them; in order to which he wrongly

wrongly interprets "*accents terrible of dire combuſ-*
"*tion*" to mean articulate ſounds or words, P. 365.

BELIEVE a thing, "act conformably to it." Vol. 8. P. 135.
"—ſo far to *believe* it."

BELIGHTED (introduced to Shakeſpear's acquaintance by Mr. Warburton.) Vol. 8. P. 299.
"If Virtue no *belighted* beauty lack"] white, fair, W.
It ſhould rather ſignify lighted-up, as a room is with candles. See Can. P. 9.

BROOCH, "a chain of gold." Vol. 4. P. 240.
"Your *brooches*, chains, and owches.
Rather, a bodkin or ſome ſuch ornament, from *broche*, Fr.

CAP, "property," bubble." Vol. 6. P. 221.
"Thou art the *cap* of all the fools alive.
Rather the top, chief.

CARBONADO'D, *rectiùs* CARBINADO'D, "mark'd with wounds made by a *carabine*." POPE confirmed by WARB. Vol. 3. P. 95.
So when Kent in King *Lear* ſays, *I'll carbonado your ſhanks for you*; he means, *I'll ſhoot you in the legs with a carabine*; which will carry the antiquity of that weapon much higher than Henry IV. of France.
But *carbonaded* means *ſcotched*, or cut as they do ſteaks before they make *carbonadoes* of them.

CEMENT, "cincture or incloſure; becauſe both "have the idea of holding together."
"Your temples burn'd in their *cement*." Vol. 6. P. 532.

COMES-OFF, "goes-off." Vol. 6. P. 149.
"—this *comes-off* mighty well."

CONSEAL'D, a word of Mr. Warburton's own invention; and which is, as he ſays, "—a very "proper deſignment of one juſt *affianced* to her "Lover." Vol. 8. P. 69.

CRESTLESS, "one who has no right to Arms." i. e. Coat of Arms. Vol. 4. P. 467.
juſt as headleſs would ſignify one who has no legs.

CURIOSITY, "ſcrutiny." Vol. 6. P. 3. See Can. II. Ex. 12.

DANGER, "wickedneſs." Vol. 6. P. 19.
"—on no other pretence of *danger*."

DEAR, "dire." Vol. 6. P. 288.
"—with this *dear* ſight."

DECK'D, "honor'd." Vol. 1. P. 12.
"When I have *deck'd* the ſea with drops full "ſalt."
To *deck* ſignifies to adorn.

DEROGATE, "unnatural." Vol. 6. P. 37.
—from her *derogate* body never ſpring
A Babe, to honour her!——
I imagine, Shakeſpear meant degenerate.

DESPITED, "vexatious." Vol. 8. P. 282.

DISTEMPER, "ſudden paſſions." Vol. 4. P. 344.
"If little faults proceding on *diſtemper*
"Shall not be wink'd at."
But the diſtemper here alluded-to was drunkenneſs.
"—we conſider,
"It was *exceſs of wine* that ſet him on."

EFFECT, "executioners." Vol. 5. P. 222.
"Thou wert the cauſe and moſt accurſt *effect*."

But

But Richard replies,
" Your beauty was the cauſe of that *effect*."
Does *effect* mean executioner here too? Perhaps the firſt line ſhould be read,
" Thou wert the cauſe of that moſt curs'd ef-
" fect;"
i. e. the timeleſs deaths of Henry and Edward.

ENDEAVOURS, " for deſerts." Vol. 5. P. 406.
" —I confeſs your royal graces,
" Shower'd on me daily, have been more than
" could
" My ſtudied purpoſes requite; which went
" Beyond all man's *endeavours*: my *endea-*
" *vours*.
" Have ever come too ſhort of my deſires."
Rather, for endeavours.

ENRACED, " rooted." Vol. 2. P. 133, a word of his own bringing-in. See Can. P. 53.

ENVY, " for evil." Vol. 5. P. 397.
" You turn the good we offer into *envy*."
Rather, you put an invidious conſtruction on what we mean well.

EQUIPAGE, " ſtolen goods." Vol. 1. P. 280.
" I will retort the ſum in *equipage*."

ERRANT, " one who has no houſe nor country." Vol. 8. P. 302.
A man that has no *houſe*, one has a tolerable notion of; but to ſay a man has no *country*, is a piece of nonſenſe, not to be ſuffered in any, except one, Country.

To EXTEND a thing, " to draw it out beyond its liſts or compaſs. Vol. 7. P. 231.

FANTASTICAL, " ſupernatural, ſpiritual." Vol. 6. P. 339.

rather, creatures of the brain, merely ideal, or as Shakeſpear ſays in another place—unreal mockeries.

So in, 1 HEN. IV. Vol. 4. P. 198.

————————art thou alive?

Or is it Fancy plays upon our eyeſight?

FEARLESS, careleſs. Vol. 2. P. 113.

" See to my houſe, left in the *fearleſs* guard
" Of an unthrifty knave."

FISSURE (another word introduced by Mr. Warburton) " Socket, the place where the eye is." WARB. Vol. 3. P. 382. See Can. II. Ex. 6.

But Fiſſure would ſignifie, ſlit, or the parting of the eyelids; not the ſocket of the eye.

To FLOUT, " to daſh any thing in another's " face." Vol. 6. P. 335."

" Where the Norweyan banners *flout* the ſky."

FORMAL, " common."

—to any *formal* capacity. Vol. 3. P. 158. it means,—whoſe capacity, i. e. faculty of reaſoning is in any form, or method. and thus Mr. W. himſelf explains the word in MEASURE FOR MEASURE.

" *Formal*, a thing put into form or method." Vol. 1. P. 447.

So in ANTONY and CLEOPATRA. Vol. 7. P. 135.

Thou ſhould'ſt come like a fury crown'd with ſnakes,
Not like a *formal* man.——

i. e. a man in his ſenſes.

tho' Mr. W. here too chooſes to ſay—

Formal, ordinary.

FOULED (a word of Mr. Warburton's) " tram-
" pled under foot." Vol. 6. P. 537.

FRAINE

FRAINE (another word of Mr. Warburton's making) for "refraine, keeping back farther favors." Vol. 2. P. 62. See Can. 7. Ex. 5. So one may upon occaſion uſe 'fractory for refractory, 'bellion for rebellion, *&c.*

FREE, "grateful." Vol. 6. P. 390.
"Do faithful homage, and receive *free* honors."
i. e. Our allegiance on one ſide and our honors and privileges on the other ſhall be put on a certain and known footing. The ſentiment is the ſame as Shakeſpear has, P. 420.
——"The time approaches,
"That will with due deciſion make us know,
"What we ſhall ſay we *have* and what we *owe*.

To FROWN, "to project or execute laws." Vol. 6. P. 493.
"Than ever *frown'd* in Greece."
By the ſame rule of conſtruction, it may ſignifie to write angry notes, and call names.

FULL, "beneficial." Vol. 1. P. 439.
ſo interpreted in order to confute a reading of Mr. Theobald.

To GAUDE, "rejoice." from the Fr. Gaudir. Vol. 3. P. 272. a word of Mr. W's coining.

To GEAP, "jeer, ridicule." Vol. 2. P. 239.
This word was made by him to fit the place, inſtead of *leap*.
"How will he triumph, *leap*, and laugh at it?"
But, if he muſt be altering, he ſhould have taken the true word *jape*, which is uſed by the old Authors in the ſenſe he would have; though there is no need of it.

GEER, " eatables." Vol. 6. P. 84.

" But rats and mice, and ſuch ſmall *Geer*,
" Have been Tom's *food* for ſeven long year,"

GENERAL, " ſpeedy." Vol. 6. P. 179.

" I knew it the moſt *general* way."

GENTLEMAN-HEIR, " a Lady's eldeſt ſon." Vol. 3. P. 132.

This is a phraſe freſh from the mint. But Mr. Warburton may take it back, and lay it by for his own uſe: Shakeſpear has no need of it; as any body will own, who conſiders that Sir Toby was drunk, and interrupted in his ſpeech by his pickled herrings.

" 'Tis a Gentleman here—a plague of theſe
" pickle herrings!"

GRAVE, " Epitaph." Vol. 3. P. 369.

" ——————ſo muſt thy *grave*
" Give way to what's ſeen now." See Can. P. 87.

GROTH, " Shape." Vol. 8. P. 70.

" Thy tears are womaniſh, thy wild acts denote
" The unreaſonable fury of a beaſt,
" Unſeemly woman in a ſeeming man,
" And ill beſeeming beaſt in ſeeming * *both*,"

* *Groth.* WARB.

This paſſage Mr. Pope threw-out as *ſtrange nonſenſe*; and Mr. Warburton reſtores it into abſolute nonſenſe, by a word of his own making, and wrong interpreting the word joined with it; for there is no ſuch word as *groth*; and if he means *Growth*, that ſignifies *increaſe*, not *ſhape*; then, what is *ſeeming ſhape?* for I deny that *ſeeming* is uſed for *ſeemly*, as he ſays. Nor is there any reaſon for all this pother and amendment; but that Mr. Warburton cannot underſtand Shakeſpear,

till

till he has brought him down to his level, by making nonſenſe of his words.

The meaning of the ſentence, which is full of gingle and antitheſis, is; "You diſcover a ſtrange "mixture of womaniſh qualities, under the ap- "pearance of a man; and the unſeemly outrage- "ous fury of a beaſt, under that compound of "Man and Woman." This ſhould properly have come under Canon VIII.

GUST, "aggravation." Vol. 6. P. 194.

"To kill I grant is ſin's extremeſt *guſt*."

Mr. Warburton writes with great *guſt*, when he makes notes on the Dunciad.

HAIR, men of, "nimble, that leap as if they re- "bounded." not, *hairy* men. Vol. 3. P. 347. See Can. IX. Ex. 2.

"—they have made themſelves all men of hair, *&c.*

HARD HANDS, "ſignifie both great labor and "pains in acquiring, and great unwillingneſs to "quit one's hold." Vol. 7. P. 72.

"—wring from the *hard hands* of peaſants."

To HEDGE, "obſtruct." Vol. 5. P. 401.

Shakeſpear uſes it for purſuing ones end's obliquely, cunningly. So Falſtaff in the MERRY WIVES OF WINDSOR ſays——Vol. 1. P. 281.

> I, I, I myſelf ſometimes, leaving the fear of heaven on the left hand, and hiding mine honour in my neceſſity, am fain to ſhuffle, to *hedge* and lurch.

but here Mr. W. had nothing to ſay to the word. Indeed it was not ſo proper a paſſage, wherein to introduce, or convey his interpretation.

HERMITS, "Beadſmen." Vol. 6. P. 352.
ignotum per ignotius is one of the Canons of Lexicography.

HINT, "prognoſtic." Vol. 1. P. 30.
Shakeſpear means the ſame as in three lines lower is expreſſed by—our theam of woe.

HYM, "a particular ſort of Dog. POPE. Vol. 6. P. 89.
"Hound or ſpaniel, brache or *hym*."
Unleſs Mr. Warburton finds it out in Horace's Epode to Caſſius Severus, there is no ſuch dog as *Hym*.
Sir T. Hanmer reads it rightly *Lym*. See Caius de Canib. Brit. and Skinner under *Limmer*.

IGNORANT, "baſe, poor, ignoble." Vol. 6. P. 349.
"Thy letters have tranſported me beyond
"This *ignorant* preſent time."
Rather, time *of ignorance*; as in Othello, Vol. 8. P. 375. *ignorant* Sin for Sin *of Ignorance*.
"Alas! what ignorant Sin have I committed?"
In the two firſt ſenſes properly applicable to many of Mr. Warburton's notes.

IMPAGE, "grafting." Vol. 3. P. 34.
from impe, a graff, or ſlip, or ſucker. WARB.
ſo we may ſay Pimpage, procuring, pimping, from Pimp, procurer.

IMPART, "profeſs." Vol. 8. P. 128.
evidently in the latin ſenſe of impertio, give, beſtow.

INCHASE Subſt. "the temperature, in which "the ſeaſons of the year are ſet". Vol. 1. P. 111.

IN-

INCISION to make, "a proverbial expreſſion for "to make to underſtand." Vol. 2. P. 334.
"God help thee, ſhallow man. God *make inci-* "*ſion* in thee."
By this place we muſt explane that of Piſtol. Vol. 4. P. 245.
"What, ſhall we have *Inciſion?*" *i. e.* underſtanding.

INCORRECT, "untutor'd." Vol. 8. P. 127.
"A will moſt *incorrect*"——
This explanation, I hope, is not ſuggeſted to Mr. Warburton by a view of Shakeſpear's text, as it ſtands in his edition; for, though he has *tutored* him with a vengeance, in the moſt pedantic ſenſe of that word, he has left him ſtill—moſt *incorrect*.

INSTANCE, "for ſenſe." Vol. 3. P. 191.
"So far exceed all *inſtance*, all diſcourſe;"
Rather, example.

INTRAITMENTS, "coyneſs." Vol. 8. P. 139.
A word (he ſays) uſed among the *old* Engliſh writers. I doubt, no *older* than the Hypercritic of the Dunciad. But he knows not what to make of *intreatments*, the true reading.
"Set your *intreatments* at a higher rate."
Why may it not ſignifie *entertaintments*, i. e. the opportunities you give him of converſing with you?

LAY-BY, "ſtand-ſtill." Vol. 4. P. 102.

LEARNING, "being taught." Vol. 7. P. 267. See Can. P. 49.

To 'LEVE, "to add to the beauty of a thing." Vol. 1. P. 95. See Can. P. 51.

LIMITS, "eſtimates." Vol. 4. P. 99. rather, orders, limitations.

LORD

LORD of the Preſence, *i. e.* Prince of the blood. Vol. 3. P. 393.

" *Lord of the preſence*, and no land beſide." (*Thy* Preſence is the old reading.)

So afterwards, when K. John, ſpeaking of himſelf, ſays, he is " Lord of our preſence;" P. 411. he means, that he is *a Prince of his own blood.*

" *Lord of our preſence*, Angiers, and of you.

MEAL'D, " mingled." Vol. 1. P. 427.

" ——were he *meal'd*
" With that which he corrects"——

If *mingled* were the meaning, it ſhould be *mell'd.* It ſeems to mean *dawb'd* with the ſame ſpots that he finds fault with in others.

MEAN, " mediocre condition." Vol. 6. P. 97.

" Our *mean* ſecures us"——

Extremely edifying to his Engliſh reader; he ſhould have added the Latin and Greek too.

To MEMORIZE, " to make." Vol. 6. P. 335.

" Or *memorize* another Golgotha."

Perhaps rather, render famous in Hiſtory.

MERSOPS' SON, " Baſtard, baſe-born." Vol. 1. P. 213.

" Why, Phaeton, for thou art *Merop's ſon*
" Wilt thou aſpire to guide the heavenly car?" *&c.*

The Duke is here reproving Valentine for his ambition, in attempting his daughter; and calls him *Merops' ſon*, as a ſynonymous term with *Phaeton.* He is too well bred to call a Gentleman ſon of a whore for no reaſon at all, this is language fit only for profeſs'd Critics and Car-men; but ſince *Clymene* was *Phaeton*'s mother, and *Merops*, *Clymene*'s huſband; how comes calling him *Merops' ſon* to ſignifie calling him *baſtard?* for, though

Mr.

Mr. Warburton is acquainted with Clymene's amours, the Duke is not talking of them here.

MING (another word of Mr Warburton's, made out of a *wing turned the wrong way)* mixture. Vol. 3. P. 11.

" ——a virtue of a good *ming*." (or *wing*.)

MOTIVE, " aſſiſtant." Vol. 3. P. 89. " inſtrument." Vol. 4. P. 9. " pledge." Vol. 6. P. 403.

MUCH, " marry come up." Vol. 4. P. 243.

MUCH-BEDIGHT, " much bedeck'd and a-
" dorned, as the meadows are in ſpring time." Vol. 2. P. 286. See Can. P. 17.

Which being his *own word*, he pays it this complement; " *the* epithet *is proper*, *and the* com-
" pound *not inelegant*."

MUSTER TRUE GATE, i. e. " aſſemble to-
" gether in the high road of the faſhion." Vol. 3. P. 29.

I wiſh, Mr. Warburton had given us ſome authority for this, out of Skelton at leſt, if not from Shakeſpear; for it is too much to take upon his bare word.

NATIVE, " civil." Vol. 4. P. 387.

" ——and out-run *native* puniſhment."—

The ſenſe of the paſſage is, that war overtakes and puniſhes *abroad* ſuch men as have fled from the juſtice of the law, and eſcaped puniſhment at *home*, which Shakeſpear calls *native* puniſhment.

NATURE, " human." Vol. 6. P. 349.

NICE, " delicate, courtly, flowing in peace." Vol. 7. P. 178.

" ——when my hours
" Were *nice* and lucky——

NOBILITY, " magnitude." Vol. 8. P. 127.
" And from no leſs *nobility* of love."

OATS, 'a diſtemper in horſes.' Vol. 2. P. 442.
" ——the *oats* have eat the horſes."
I hope, Mr. Warburton takes care to keep his horſes from this dangerous diſtemper.

PEACE to keep, " to go between ſimply." Vol. 6. P. 349. See Can. XX. Ex. 18. P. 124.

PIKED or PICKED, " formally bearded." Pope, Vol. 3. P. 396.

'PLOY'D, " for imploy'd." Vol. 7. P. 328.
" —have both their eyes
" And ears ſo *'ploy'd* importantly as now."
This is Mr. Warburton's word (*'ploy'd* for *imploy'd*, he ſhould have ſaid *employ'd*) inſtead of *cloyed*. But Shakeſpear never thought of circumciſing his words at this rate, as our Critic does to fit them for any place which he wants them to fill. By the ſame rule we may ſay, 'PTY and 'PIRE are Engliſh words, ſignifying *empty* and *empire*.

POSSESSION, " ſatisfaction." Pope, Vol. 4. P. 328.
" King Lewis's *poſſeſſion*."——
A man muſt be very unreaſonable, who will not be *ſatisfied* with *poſſeſſion*.

POWER, " execution of a ſentence." Vol. 6. P. 10.
" To come betwixt our ſentence and our *power*."
Rather, power to execute the ſentence.

PREGNANT, " ready." Vol. 3. P. 164.
—" moſt *pregnant* and vouchſafed ear."
Ready, for what?

PRE-

PRESUPPOSED. " impoſed." Vol. 3. P. 204.
" ——forms which there were *preſuppoſed*
" Upon thee in the letter."
i. e. forms beforehand deſcribed in the letter, ſuch as yellow ſtockings, croſs-garters—&c.

'PRIS'D, " taught." Vol. 2. P. 155.
"— and am well *'pris'd*
" To wiſh it back again"——— See Can. P. 38.
This is a word which Mr. Warburton has ſubſtituted inſtead of *pleas'd*, which is Shakeſpear's. I ſuppoſe, by the apoſtrophe, he uſes it for *appriſed*; and ſo, for the eaſe of all future Poets and Critics, they may uſe *'ply*, *'pear*, *'proach*, for *apply*, *appear*, *approach*, &c.

QUESTION, " force, virtue." Vol. 7. P. 440.
" During all *queſtion* of the gentle truce."

RACK, " the veſtige of an embodied cloud." Vol. 1. P. 68.
" Leave not a *rack* behind." See Can. XV and XVII.

RASH, " dry." Vol. 4. P. 284.
" As ſtrong as—*raſh* gunpowder."
The true ſenſe here is ſudden, eaſily inflammable.

RATED, " ſought for, bought with ſupplication." Vol. 4. 299.

TO RECONCILE, " to bear with temper." Vol. 6. P. 407.

REFLECTION, " influence." Vol. 7. P. 238.

RESOLUTION, " confidence in another's words." Vol. 6. P. 422.

RESPECT, " requital." Vol. 5. P. 320.
" Is the determin'd *reſpect* of my wrongs."
Mr. Warburton put-in this word; and therefore,

perhaps, he may interpret it as he pleaſes.
—alſo, " One in honorable employment."
Vol. 6. P. 56.
" To do upon *reſpect* ſuch violent outrage."
Rather, the reverence due to one in honorable employment.

To RETORT, " to pay again." Vol. 1. P. 280.
Hence, no doubt, comes a RETORT, a veſſel uſed by the Chemiſt; becauſe it *repays* the Operator whatever he puts into it with Intereſt; Chemiſtry being well known to be a very gainful employment.

To RETURN, " to reply averſely." Vol. 7. P. 384.
By *replying averſely to adverſe fortune*, Mr. Warburton, I ſuppoſe, means; to reply with his back turned upon her. But the word here ſeems only to mean *Echos*.
" And, with an accent tun'd in ſelf-ſame key,
" *Returns* to adverſe fortune"——

To REVYE a man, " to look him in the face."
Item, " to call upon him to haſten." Vol. 3. P. 90.
" —And time *revyes* us." A word of Mr. Warburton's bringing into the text.

RIVALS, " partners." Vol. 8. P. 116.
" The rivals of our watch"——
But *rivals* generally would have *all*.

SEASON, " infuſe." Vol. 8. P. 137.

SELF-CHARITY, " charity inherent in the perſon's nature." Vol. 8. P. 323.
" Unleſs *ſelf-charity* be ſometimes a vice;
" And to defend ourſelves it be a ſin."
So *ſelf-defenſe* and *ſelf-murder*, I ſuppoſe, are *defenſe* and *murder* inherent in a perſon's nature.

SEEM-

SEEMING, " ſeemly, Vol. 8. P. 70. See GROTH.

SERRING (a word of Mr. Warburton's) " join-
" ing cloſe together." Vol. 6. P. 169.
" *Serring* of becks."

SHAPELESS, " uncouth or diffuſed." Vol. 2. P. 265.
" Diſguis'd like Muſcovites in *ſhapeleſs* geer."
i. e. of a ſtrange ſhape, or a large ſhape.

SHINE, " proſper." Vol. 6. P. 372.
" —If there come truth from them,
" As upon thee, Macbeth, their ſpeeches *ſhine*."
Rather, promiſe good fortune to.

SHOTTEN, " any thing that *is* projected; as a
" ſhotten herring is one that *hath* caſt its ſpawn."
Vol. 4. P. 367.
" In that *nook-ſhotten* iſle of Albion."

SICK, " prejudiced." Vol. 5. P. 356.
" By *ſick* interpreters."——
Whether prejudiced ſignifies *hurt*, or *partial*, and if partial, whether *for* or *againſt*, Mr. Warburton does not ſay.

SILENCED; " recalled." Vol. 5. P. 347.
" Is it therefore
" Th' embaſſador is *ſilenced*?"
There is no mention of any recalling; the meaning is, that the French Embaſſador was refuſed audience by our King.

SINCERE, " legitimate." Vol. 5. P. 350.
" From *ſincere* motions."

SOLLICITED, " brought-on the event." Vol. 8. P. 265.

" —the

" —the occurrents more or leſs
" Which have *ſollicited*—the reſt is ſilence."

SOLLICITING, " information." Vol. 6. P. 342.
" This ſupernatural *ſolliciting*
" Cannot be ill."——
So a *Sollicitor* is an *Informer*.

SNIPE, " a diminutive woodcock." Vol. 8. P. 303.
Juſt as a partridge is a diminutive pheaſant.

SOME, " that part which." Vol. 7. P. 333.
" ——that *ſome*, turn'd coward."

'SPERSE, for diſperſe. Vol. 8. P. 345. See Introd. P. 20.
This is a word of Mr. Warburton's making; and ſo he may write *'ſturb* and *'ſtinction*. But ſperſe ſhould rather mean ſprinkle.

SPURS, " an old word, for the fibres of a tree." POPE, Vol. 7. P. 311.
" ——mingle their *ſpurs* together".
It is a common word; and ſignifies the larger roots, in contra-diſtinction to the fibres or ſmaller roots; ſo the ſpur of a poſt is uſed in alluſion to the large root of a tree.

STRANGE, " dangerous." Vol. 6. P. 350.
" Your face, my Thane, is as a book, where
" men
' May read *ſtrange* matters."

STRATAGEM, " vigorous action." Vol. 4. P. 206.

STRIFE, " action, motion." Vol. 6. P. 149.

SUBSCRIBED, " ſoften'd." Vol. 6. P. 94.
" All cruels elſe *ſubſcribed*."

—*Item*,

—*Item*, aliened, transferred. Vol. 6. P. 17.
" The King is gone from hence *ſubſcrib'd* his
" power."

SUBSCRIPTION, " obedience." Vol. 6. P. 73.
" You owe me no *ſubſcription*."

SUDDEN, " capricious." Vol. 6. P. 404.
" ——I grant him bloody,
* * * * * * * * * * * * *
" *Sudden*, malicious, *&c.*"
It ſeems to mean paſſionate, wrathful.

SUPPOSED, ' undermined." Vol. 4. P. 293.
" Wounding *ſuppoſed* peace."
—*item*, " propping, ſupporting." Vol. 3. P. 25.
" If you ſhould tender your *ſuppoſed* aid.',
i. e. the help you ſuppoſe you can give the King.

SUPPOSITION, " the thing laid open *(or perhaps* upon)." Vol. 3. P. 237.
" And in that glorious ſuppoſition think."
See Can. P. 109.

SURMISE, " contemplation." Vol. 6. P. 343.
" My thought, whoſe murder yet is but fan-
" taſtical,
" Shakes ſo my ſingle ſtate of man; that Fun-
" ction
" Is ſmother'd in *ſurmiſe*."
I cannot but obſerve, that Mr. Warburton is very *ſudden* (capricious) in his *contemplations* about the meaning of words.

TO THEM, " Have at *you*." Vol. 5. P. 446.
See Can. P. 8.

TRICK, " faſhion." Vol. 1. P. 455.
" I ſpoke but according to the *trick*."
" So to trick-up ſignifies to dreſs according to
" the mode."

The trick ſignifies *habit*, *cuſtom*; as, he has gotten a *trick* of doing ſo or ſo: † but to *trick-up* ſignifies to dreſs up, to adorn, in general; without neceſſarily implying the mode or faſhion. Skinner derives it from *intricare*, innectere et implicare capillos.

To VICE a man, "to draw, perſuade him." Vol. 3. P. 294.

As he had ſeen't, or been an inſtrument to *vice* you to't.

UNBOOKISH, "ignorant." Vol. 8. P. 365.

"——his *unbookiſh* jealouſy."——

It may be ſo here; but there are inſtances of *bookiſh* men, who are very *ignorant* nevertheleſs.

UNIMPROVED, "unrefined." Vol. 8. P. 120.

"Of *unimproved* mettle hot and full."

Shakeſpear ſeems to uſe it for unproved. However that be, Mr. Warburton has fully convinced the world; that *refinement* and *improvement* are two very different things.

UNIVERSE, "horizon." Vol. 4. P. 380.

"Fills the wide veſſel of the *univerſe*"——

See Can. P. 95.

UNKNOWN, "ſupernatural." Vol. 3. P. 37.

UNTRIMMED bride, "unſteady." A term taken from Navigation: we ſay too, in a ſimilar way of ſpeaking, *not well manned*. Vol. 3. P. 426. See Can. P. 85.

"In likeneſs of a new *untrimmed* bride."

To WOOE, "to ogle." Vol. 5. P. 240.

"——reflecting gems

"That *wooed* the ſlimy bottom of the deep."

† So Mr. W. himſelf explanes it, in Cymbeline. Vol. 7. P. 288. Note. 1.

The

The figure of *wooing the deep* is as far fetched, as the extremity of metaphorical writing will admit; but Mr. Warburton thinks, there can never be too much of a good thing; and ſo by his explanation, *wooed* for *ogled*, makes downright burleſque of it.

YAWN, "gape." Vol. 8. P. 394.

"——and that th' affrighted earth
"Should *yawn* at alteration."

As this Note is juſt at the concluſion of his work, I am afraid his readers have yawn'd often before they came to it; and it is a proper complement to take leave of ——————— him with.

The following REMARKS *are copied from Mr.* Roderick's *papers, and inſerted here; as containing acute yet ſober criticiſms on* Shakeſpear's *words, and judicious yet eaſy explanations of his ſenſe: a circumſtance, which recommends alſo many of the foregoing examples, both to the Canons and Gloſſary; far more than their polemic merit: of which however the candid and intelligent reader will by no means eſteem them void.*

I. Vol. 3. P. 313. THE WINTER'S TALE.

" ——— Sir, be proſperous
" In more than this deed does require; and
" Bleſſing,
" Againſt this Cruelty, fight on thy Side!
" Poor thing condemned to loſs."——

Antigonus takes his leave with two wiſhes. The 1ſt, " That the King may enjoy *more proſperity* " than ſuch a deed as this of expoſing the child, " could with any right *demand*, or in reaſon *ex-* " *pect*." (for this muſt be the meaning of thoſe words—*be proſperous in more than this deed does require*—) The 2d wiſh is, " That the *Bleſſing* of " heaven may protect the poor child, *condemned to* " *be expoſed*, againſt the intended effects of its fa- " ther's *Cruelty*." The whole paſſage ſhould be read and pointed, as follows.

" ——— Sir, be proſperous,
" In more than this deed does require! And
" Bleſſing
" Againſt

" Againſt *his* Cruelty *(addreſſing himſelf to the*
" *Child)* fight on *thy* Side,
" Poor Thing, condemn'd to loſs!"

N. B. The word *require* has afterwards in this play the ſame ſenſe which I have ſuppoſed it to have here—

" — I love'd him, as in honour he *required.*"

i. e. " with ſuch a pure love, as the honour and " dignity of his royal character demanded on my " part."

II. Ibid. P. 316.

" Even to the guilt—&c."

This line ſhould be written as follows,

" Even to the guilt, or the purgation."

in order to throw the greater ſtreſs on the word—*Even*—which is here to be underſtood, not as an adverb—*etiam*—but as an adjective—*æqualis*—" Juſtice ſhall have its due courſe; *equal* to the " guilt, or the innocence, which ſhall appear in " the Queen upon the trial." Shakeſpear often uſes the word—*Even*—in this ſenſe.

III. Ibid. P. 318.

" ——— The Gods themſelves
" (Wotting no more than I) are ignorant."

The Parentheſis confounds the ſenſe: which is, —" The Gods, *if they know no more of it than I do,* " know nothing at all of it."

IV. Ibid. P. 404. K. John.

" Liker in feature to his father Geoffrey,
" Than thou and John——"

It does not appear, that Elinor and John were

alike in *feature*; though they were Mother and Son: and what follows,

" —— in *manners* being as like
" As rain to water, or devil to his dam—"

comes in but aukwardly. But the tranſpoſition of one comma makes all eaſy and natural.

John had before been pretty rough with K. Philip; and Elinor, in the ſpeech to which this is an anſwer, calls Conſtance's ſon, Arthur, a Baſtard: To which ſhe, taunting Elinor's groſs expreſſion, ſays in reply; that her ſon Arthur is—

" Liker in *Feature* to his father Geoffrey,
" Than Thou and John in *Manners*;"

i. e.—as like him as poſſible; for (ſays ſhe) you two are equally unmannerly—and in that as like one another, as Rain and Water, or Devil and Dam.

V. Ibid. P. 405.

" That he's not only plagued, &c."

A poor paſſage this, at beſt! But yet, tho' low and paltry, is not (when properly pointed, and only a ſingle letter inſerted) utterly unintelligible; which, as it ſtands now, it is.

It is not worth many words. The matter in ſhort is this — She had before ſaid, that Elinor's ſins were viſited upon her Grandſon, Arthur: in this ſpeech ſhe adds farther—That He was not only puniſhed for Her ſins, but that God had been pleaſed to make uſe of Her as the Means, the Inſtrument, whereby that puniſhment was inflicted on him.—This is all the ſentiment of the ſpeech; which (for the ſake of a miſerable gingling between *Plague* and *Sin*) is thrice repeated, with varied expreſſions. Read and point thus,

" Tha

" That He's not only plagued for Her ſin,
" But God hath made Her ſin and Her the
" Plague
" On this removed Iſſue; plague'd for Her,
" And with Her plague'd; Her ſin, His Injury,
" Her injury the Beadle to Her Sin."

The laſt line and half may want ſome little explanation.

" Her ſin, his *injury*"—i. e. his loſs, his damage, his puniſhment.

" Her *injury* the Beadle to her Sin"——

Her injury—her injuſtice—her violence in taking part with K. John in his endeavours to rob him of his right to the crown. (And by the way—This uſing the ſame word—*Injury*—in the ſame ſentence, in two different ſenſes, is not at all diſagreeable to Shakeſpear's uſual manner: numberleſs inſtances of which might eaſily be collected, if it were worth while, from the worſt parts of his works.) But to procede—

" Her injury the *Beadle* to her Sin"——

The Beadle in a Corporation is the officer, whoſe buſineſs it is to execute the ſentences paſs'd upon any offenders; ſuch as, Whipping—&c. to which Shakeſpear alludes; and becauſe her injuſtice was the inſtrument, by which the puniſhment of her ſins was inflicted upon Arthur; he therefore calls it—the *Beadle* to her ſins.——

This may, perhaps, be thought at firſt ſight to be a hard and unnatural explanation: but the more we are acquainted with Shakeſpear's licentious manner, the more, I doubt, we ſhall have occaſion to think; that this was the meaning deſigned by this

expreſſion. He has the ſame alluſion again in HENRY V.

" Now if theſe men have defeated the law, and " outrun native puniſhment; though they can out- " ſtrip Men, they have no wings to fly from God. " War is his *Beadle*, War is his vengeance; ſo " that here men are puniſhed for before-breach " of the King's Laws, in the King's quarrel now."

VI. Ibid. P. 444.

" Well, ſee *to* live."—Read—

" Well; See, *and* Live."——For though there is nothing ſaid as yet in this ſcene, about killing him; yet it is plain, from Hubert's next ſpeech, that the King intended his death ſhould follow his blindneſs.

" *Hub.* Your Unkle muſt not know, but you " are dead.

VII. Ibid. P. 449.

" From *France* to *England* never ſuch a power, &c."

Read—thus—

" From *France* to *England.* Never—&c.—"

The meaning is, that—" There never was ſuch " a power levied by *France*, for any foreign pre- " paration; as this, wherewith they are at preſent " ready to invade us."

But the conſtruction, as it ſtands, will ſcarcely bear this. With the alteration of the pointing all procedes eaſily.

" ——— How *goes* all in *France?*" (ſays the King)

" From *France* to *England.*" (anſwers the Meſ- ſenger.)

i. e.

i. e. All *in* France goes *from* France *to* England—and then goes-on deſcribing the formidable power deſigned for the invaſion: as if every man in *France* were engaged in it.

This may perhaps be called a poor conceit; but, I doubt, it is but too likely that Shakeſpear intended it.

VIII. Ibid. P. 477.

" —— Such offers of *our* peace,
" As we with honour and reſpect may take."

The word *our* has little meaning here: and, as the preceding word ends in *f*, I conceive it might come originally from the Poet,—*fair* Peace.

IX. Vol. 4. P. 19. KING RICHARD II.

" —— Now no way can I ſtray,
" Save back to England: All the world's my
" way."

The ſenſe is, " I am now in no danger of loſing " my way; ſince, except one way, i. e. back to " England, the whole world is open to me—all " the world is my way." The paſſage therefore muſt be pointed thus.

" —— Now no way can I ſtray;
" Save back to England, all the—&c."

X. Ibid. P. 52.

" —— throw-away Reſpect,
" *Tradition*, Form, and ceremonious Duty."

I have ſometimes thought, that it might be better to read—*Addition*. Titles of honour were called in Shakeſpear's time, very commonly, *Additions*: and he uſes the word in this ſenſe himſelf, in many paſſages.——

" They

" They clepe us drunkards; and with ſwiniſh
" phraſe
" Soil our *Addition.*"——HAMLET.

" The name and all th' *Addition* to a King."
LEAR.

XI. Ibid. P. 342. KING HENRY V.

" But till the King come forth, and not till then,
" Unto Southampton do we ſhift our ſcene."

This ſtrange blunder in expreſſion, " till the " King come forth, and not till he come forth," ſeems very unaccountably not to have ſtop'd or revolted any of the editors; though the paſſage has been gravely produced by one, as an argument for changing the place of the Chorus' coming-in. When the King does come forth, he comes forth *at* Southampton; merely to reproche the Conſpirators, and go directly aboard for France. All that was done at Southampton is paſs'd over, and own'd to be omitted, in this Chorus; as all that was done in England is, in that between the fourth and fifth Acts.

It is plain therefore, that we muſt read here,

" But, till the King come forth, and *but* till then,"

that is, till the King appears next, you are to ſuppoſe the ſcene ſhifted to Southampton; and no longer: for, as ſoon as he comes forth, it will ſhift to France.

It is well known, how often *not* and *but* are confounded.

XII. Ibid. P. 353.

" But though we think it ſo, it is no matter."

The Conſtable has been extolling the character of Henry V. which the Dauphin diſbelieves.—

" Well

" Well (ſays he) it is *Not* ſo—but that's no mat-
" ter—for though we don't think it is ſo, yet pru-
" dence, in caſes of defence, ſhould always incline
" us to think better of our adverſary, than he ſeems
" or perhaps truly is; for by the contrary beha-
" viour, i. e. by undervaluing our adverſary, we
" often hazard our ſecurity; making too ſlight
" and weak a preparation for our defence."

Read therefore——

" But though we think't *not* ſo—&c."

XIII. Ibid. P. 420.

" And all our vineyards, fallows, meads, and
" hedges,
" Defective in their nurtures, grow to wildneſs.
" Even ſo our houſes—&c."—

The many diſorders ariſing from want of agriculture, are very fully and very beautifully deſcribed in thirteen lines immediately preceding theſe; and the inſtances there given are exactly the ſame with theſe here: ſo that this couplet is not only flat and inſipid, after what goes before; but alſo moſt ſhamefully tautological. Take the whole paſſage, as I think it ſhould be read and pointed:

" —— Loſing both beauty and utility.
" And *as* our vineyards, fallows, meads, and
" hedges,
" Defective in their nurtures, grow to wildneſs;
" Even ſo our houſes, and our ſelves and children,
" Have loſt, or do not learn, for want of time,
" The ſciences, that ſhould become our country.

and the recapitulation thus thrown to the following lines, at leſt is no blemiſh; indeed, in my opinion, is a Beauty.

XIV.

XIV. Ibid. P. 433. 1 KING HENRY VI.

" Brandiſh your *cryſtal* treſſes in the ſky."

I have ſometimes thought, we ſhould read—*triſtful*—perhaps Shakeſpear wrote—

" —— your treſſes in the cryſtal ſky."

Certainly cryſtal treſſes is very aukward, not to ſay worſe of it: though it is to be remember'd, they are not common treſſes; but the bright and ſhining ones of Comets.

XV. Ibid. P. 438.

" He being in the *vaward*—&c."—

The words immediately following make it neceſſary to read—*rereward*—or ſome word of like import.

XVI. Ibid. P. 446.

" I'll canvaſs thee in thy broad Cardinal's Hat."

Glouceſter uſes many low and vulgar expreſſions in this Dialogue. Particularly, he ſeems fond of ſhowing his contempt of Wincheſter's Eccleſiaſtical Character; by threatening to put the parts of his Cardinal's Habit to ridiculous uſes. Thus afterwards he ſays, he will uſe his ſcarlet robe to carry him off in, like a child's mantle—that he'll trample on his Hat—and here, having threatened to ſift and examine into all the bad parts of his character, he carries on the alluſion too far; and ſays, (as if the thing was really to be done with a material *Sieve)* that he would uſe his broad Cardinal's Hat inſtead of ſuch an utenſil.

Canvaſſing comes to have this ſenſe of examining from the Canvaſs uſed in the bottom of a Sieve.

XVII.

XVII. Ibid. P. 449.

For—*Went*—Read—*View*—

XVIII. Ibid. P. 495.

" 'Tis much when ſcepters are in childrens hands;
" But more, when envy breeds unkind diviſion;
" There comes the ruin, there begins confuſion."

Point and read thus—

" 'Tis much, when ſcepters are in childrens hands,
" But envy breeds unkind diviſion:
" There comes the ruin—&c."——i. e.

" When Children are Kings, 'tis *odds* but that
" the envy and emulation of thoſe about them,
" breed diviſions; and this is the Ruin and Con-
" fuſion, which we now are threatened with."

'Tis *much* but This produces That—is a common form of ſpeech. But—'tis much there comes—inſtead of—'tis much *but* there comes—is not Engliſh. And—'tis *more* there comes—uſed in the comparative degree, taken from—'tis much but there comes—is ſtill farther from being Engliſh. Beſides, if the expreſſion were allowed, the ſenſe would be very paltry and trivial: it would then be—

Often, when children reign, and eſpecially, if envy breeds diviſion, at ſuch a time there comes ruin and confuſion——*Often?*—Why 'tis *always* ſo—Diviſion in its nature tends to ruin and confuſion.

XIX. Vol. 5. P. 60. 2 K. Henry VI.

" —— a timely-parted *ghoſt*"—

The *ſenſe* here is plain enough; and the *expreſſion*, in a very looſe ſenſe of it, may perhaps be juſ-

tified. Methinks however, it were better to read—

" —— timely parted *coarſe.*

XX. Ibid. P. 101.

Perhaps, for — fell-*lurking* — it were better to read—fell-*barking*—for they were not oppoſing by ſtealth, and privately, but openly withſtanding with threats and menacing language.

XXI. Ibid. P. 102.

" Wilt thou go dig a grave to find out war?"

The ſenſe is—" Wilt thou, in thy old age, go " to war, and ſeek death in the field of battle?"

Read therefore—

" Wilt thou go find-out war, to dig a grave?"

Conformable to which ſentiment is the lamentation of young Clifford for the death of his father in the next ſcene.

" —— Waſt thou ordained, O dear Father,
" To loſe thy Youth in peace, and to atchieve
" The ſilver livery of adviſed age;
" And in thy reverence, and thy chair-days thus
" To die in ruffian battle?"——

XXII. Ibid. P. 103.

" And dying *mens* cries do fill the empty air."

This word—*mens*—comes in here ſo as to lame the meaſure; and, in my opinion, to lower the expreſſion alſo. Would it not be more poetical to ſay—dying cries—?

XXIII. Ibid. P. 142. 3 K. Henry VI.

" (As if a channel ſhould be call'd the ſea.)"

Expunge the Parentheſis——

A *Chan-*

A *Channel* here means not—an Arm of the Sea—but—what we write now—*Kennell*—which ſenſe, though it adds to the groſſneſs, yet improves (indeed is neceſſary to) the propriety of the ſimilitude.

XXIV. Ibid. P. 312. K. Richard III.

" But how long ſhall that *title*, ever, laſt?"

I have ſometimes ſuſpected, Shakeſpear wrote,

" But how long ſhall that *little* Ever laſt?"

At leſt it muſt be owned, that calling—Ever—a *Title*—inſtead of—a *Word*—is ſomewhat aukward: unleſs it may be underſtood in a forenſic ſenſe.

XXV. Ibid. P. 313.

" Which now, *two* tender bed-fellows for duſt,
" Thy broken faith hath made a prey to worms."

The word—*two*—here is without any force; and—bed-fellows for duſt made a prey to worms—is a poor repetition of the ſame thing over again. It were better to read—

" Which now, *too* tender bed-fellows for Duſt!
" Thy broken faith hath made a prey to worms."

Too tender for duſt—i. e. Too young for the grave in the courſe of nature.

XXVI. Ibid. P. 344. King Henry VIII.

" ——— Each following day
" Became the *next*-day's maſter, till the *laſt*
" Made former wonders *its*."

If this be the true reading, then by the word—*next*-day—we muſt underſtand, by an uncommon application of the phraſe—the *preceding* day—the day *next before* it—unleſs we imagine, that the deſign

ſign is to ſay—" That each day became the *maſ-*
" *ter* (i. e. the inſtructor, the pattern) of that which
" was to ſuccede it; which is both hard, and un-
" natural; and alſo lowers the ſenſe of the paſ-
" ſage."

The intended meaning certainly is—" That each
" ſucceding day became the maſter to the preceding
" one (i. e. overcame it—was ſuperior to it) in the
" pomp and magnificence of its pageantry; till
" the laſt of all engroſs'd to itſelf all the admira-
" tion which was before given to the former days;
" —made former wonders, *its*.—(i. e. *its own.*)

The Paſſage, I apprehend, ſhould be read thus; with the tranſpoſition of only two words:

" ——— Each following day
" Became the *laſt* day's maſter, till the *next*
" Made former wonders, *its*."

XXVII. Ibid. p. 345.

" Order gave each thing view: The office did
" Diſtinctly his full function."———

—i. e. Every part of the ſhow was clearly ſeen and perfectly comprehended by the ſpectators; both becauſe they were placed in due order, and alſo were fully and completely executed. The ſenſe would, I think, be more fully ſeen, if inſtead of—*The* office—we ſhould read—*Each* office.—

XXVIII. Ibid. p. 384.

" ——————— *forty pence*, no:"

Read—" *for two-pence*, no:" This completes the ſentence; and two-pence is altogether as worthy a bett for the old Lady to lay, as forty pence.

XXIX.

XXIX. Ibid. P. 407.

" ——— Every function of your power
" Should, notwithſtanding that your bond of
" duty,
" As 'twere in love's particular, be more
" To me your friend than any."

i. e. " You ſhould uſe all your endeavours to do me ſervice, upon the account of love towards me: *(in love's particular)* ſetting aſide, not conſidering *(notwithſtanding)* the obligation ariſing from the duty towards me as king.

An extraordinary and peculiar uſe this of—*notwithſtanding!*

XXX. Ibid. P. 453.

It is very obſervable, that the meaſure throughout this whole Play has ſomething in it peculiar; which will very ſoon appear to any one, who reads aloud; though perhaps he will not at firſt diſcover wherein it conſiſts. Whether this particularity has been taken notice of by any of the numerous commentators on Shakeſpear, I know not: though I think it can ſcarcely eſcape the notice of any attentive pronouncer. If thoſe, who have publiſhed this Author, have taken no notice of it to their readers, the reaſon may be; that they have choſen to paſs-by in ſilence a matter, which they have not been able to account for. I think however, 'tis worth a few words.

1. There are in this Play many more verſes, than in any other, which end with a redundant ſyllable—ſuch as theſe:

" Healthful| and e|ver ſince| a freſh| admi|rer.
" Of what| I ſaw| there an| untime|ly a|gue.

" I was| then pre|ſent ſaw 'em| ſalute| on horſe|-
" back.
" In their| embrace|ment as| they grew| toge|-
" ther—&c."—

The meaſure here ends in the ſyllables—mi—a—horſe—ge—and a good reader will, by a gentle lowering of the voice, and quickening of the pronunciation, ſo contract the pairs of ſyllables—mirer—ague—horſeback—gether—as to make them have only the force of one ſyllable each to a judicious hearer.

This Fact (whatever Shakeſpear's deſign was in it) is undoubtedly true; and may be demonſtrated to Reaſon, and proved to Senſe: the firſt, by comparing any Number of Lines in this Play, with an equal number in any other Play; by which it will appear, that this Play has very near *two* redundant verſes, to *one* in any other Play. And, to prove it to Senſe; Let any one only read aloud an hundred lines in any other Play, and an hundred in This; and, if he perceives not the tone and cadence of his own voice to be involuntarily altered in the latter caſe from what it was in the former; I would never adviſe him to give much credit to the information of his ears.

Only take Cranmer's laſt prophetic ſpeech about Queen *Elizabeth*; and you will find, that in the 49 lines which it conſiſts of, 32 are redundant, and only 17 regular. It would, I believe, be difficult to find any 50 lines together (out of this Play) where there are even ſo many as 17 redundant.

2. Nor is this the only peculiarity of meaſure in this play. The *Cæſuræ*, or Pauſes of the verſe, are full as remarkable. The common Pauſes in Engliſh verſes are upon the 5th or the 6th ſyllable (the

6th

6th I think moſt frequently.) In this Play a great number of verſes have the Pauſe on the 7th ſyllable: ſuch as (in the aforeſaid ſpeech of *Cranmer*) are theſe:

" Which time ſhall bring to ripeneſs—ſhe ſhall
" be.
" A pattern to all princes—living with| her.
" More covetous of wiſdom—and fair vir|tue.
" Shall ſtill be doubled on her—truth ſhall
" nurſe| her.
" And hang their heads with ſorrow—good goes
" with| her.
" And claim by thoſe their greatneſs—not by
" blood.
" Nor ſhall this peace ſleep with her—but as
" when.
" As great in admiration—as herſelf.
" Who from the ſacred aſhes—of her ho|nour.
" Shall be and make new nations—he ſhall
" flou|riſh.
" To all the plains about him—childrens chil|-
" dren.

3. Laſtly, it is very obſervable in the meaſure of this Play; that the emphaſis, ariſing from the ſenſe of the verſe, very often claſhes with the cadence that would naturally reſult from the metre. i. e. ſyllables that have an emphaſis in the ſentence upon the account of the *ſenſe* or *meaning* of it, are put in the uneven places of the verſe; and are in the ſcanſion made the firſt ſyllables of the foot, and conſequently ſhort: for the Engliſh foot is Iambic.

Take a few inſtances from the aforeſaid ſpeech.

" And all that ſhall ſuccede. Shĕbā was ne|ver.
" Than

" Than this blĕſt sōul ſhall be. ăll prīncely
" gra|ces.
" Her foes ſhăke, līke a field of beaten corn.
" And hang their heads with ſorrow; gŏod
" grōws with| her.
" In hēr dăys, every man ſhall eat in ſafe|ty,
" Under his ōwn vĭne what he plants, and ſing.
" Nor ſhall this peāce ſleĕp with her; but as
" when.
" Wherever the brĭght sūn of heav'n ſhall ſhine.
" Shall be, and māke nĕw nations. He ſhall
" flou|riſh.
" Shall ſeē thĭs, ānd blĕſs heav'n."——

What Shakeſpear intended by all this, I fairly own myſelf ignorant; but that all theſe peculiarities were done by him advertently, and not by chance; is, I think, as plain to all ſenſe; as that Virgil intended to write Metre, and not Proſe, in his Æneid.

If then Shakeſpear appears to have been careful about meaſure; what becomes of that heap of emendations founded upon the preſumption of his being either unknowing or unſollicitous about it? Alterations of this ſort ought ſurely to be made more ſparingly, than has been done; and never without great harſhneſs indeed ſeems to require it, or great improvement in the ſentiment is obtained by it.

XXXI. Vol. 6. P. 35. KING LEAR.

" Does any here know me? This is not Lear.
" Does Lear walk thus? ſpeak thus? where
" are his eyes?
" Either his notion weakens, his diſcernings
" Are lethargied—Ha! waking!—'tis not ſo;
" Who is it that can tell me who I am?

Lear's

" Lear's ſhadow? I would learn; for by the
" marks
" Of ſoveraignty, of knowledge, and of reaſon,
" I ſhould be falſe perſuaded I had daughters.
" Your name? fair gentlewoman."——

The whole force of theſe words is not perceived, without ſome attention; and beſides, I think, they have been ſlightly corrupted. The import of them I take to be—thus.

By Goneril's telling him in the preceding ſpeech, that through his choleric diſpoſition he is tranſported beyond himſelf; he naturally falls into a taunting and ironical aſſent to that opinion, and conſequent aſſertion, That he is indeed not Lear.

" Does any one know me—&c."—

" Either my ſenſes are weakened, and my diſ-
" cernment ſtupified; or, if I am really *awake*,
" and have the due uſe of my faculties, 'tis as
" you ſay, I am not Lear—*'tis not ſo.*"—

Here therefore, I would read—

" Are lethargied; *or*, waking, 'tis not ſo."

The Players, in all probability, loving an exclamation, which gives the Actor opportunity of mouthing, and tearing things to tatters, made this alteration, for that reaſon; in prejudice to the ſenſe. But, to procede.

The King, having ſaid he is not Lear, goes on—

" Who is it that can tell me who I am?"

Where I would rather it were—

" Who is it then, can tell me who I am?

At this point the Irony ceaſes; and the ſpeech takes a different caſt, of ſerious reſentment. A good Actor therefore would, by changing his man-

ner and tone of voice, pronounce the remaining part of the ſpeech, with a reſolute firmneſs of tone and geſture, juſt within the bounds of paſſion; and by that means give his audience a clear conception of the different genius of the two parts of this ſpeech.

" Who then can tell me who I am? What? am " I no more than Lear's *ſhadow?* (i. e. am I ſo " uſed by you, as if you thought me no more " than ſo) *I would learn* — I would fain be an- " ſwered as to this point; for, if I were to be " perſuaded by the marks of (i. e. the diſtinction " and reſpect due to) my *ſovereignty* (as king) my " *knowlege* (as an old man, one of long experience) " or my *reaſon* (as a man, one of the ſuperior ſex;) " if from any of theſe conſiderations I ſhould ima- " gine that *I had daughters* (and that you were " one of them) it would appear that I was *falſly* " *ſo perſuaded*; in as much as you give me not " that reverence, which is due to me in any of " thoſe characters, of Kingſhip, Age, or Man- " hood. Therefore ſurely you are not my daugh- " ter, but a ſtranger; and as ſuch I accordingly " treat you, and demand — *Your name, fair gen-* " *tlewoman?*

All this ſentiment, which cannot be explaned in words, without much circumlocution; would be perceived intuitively by one geſture, one ſignificant look of a judicious Actor.

XXXII. Ibid. P. 37.

" —— her mother's pains and benefits."

(i. e.) the pains of child-birth, and benefits both of nurſing and inſtruction. The ſmall difficulty here ariſes from the word—*Pains*—being applicable to one perſon, and—*Benefits*—to another—The *Mother*'s pain—The *Child*'s benefit.

A moſt

A moſt exquiſite ſtroke of Nature here is in danger of being loſt, only by being couched under one little ſyllable—HER—

Lear is wiſhing to her child (if ſhe is to have one) the ſevereſt curſes, that can happen; to defeat and then deſtroy the natural pleaſure which parents take in their children: that is, a froward and curſt diſpoſition both of mind and body: (for the words —*thwart*, *diſnatured*—are ſo happily choſen, as to be applicable to both:) and ſuddenly, without giving the hearer any previous notice, he talks of the ſuppoſed child as a *Daughter*, not a *Son*. For ſo, I think, the paſſage ought to be underſtood; in order to give it it's full force. Not *only* 'Turn her 'mother's pains and benefits to laughter and con-'tempt' (i. e.) make them ridiculous and contemptible to others *paſſively*, by the form and temper both of her body and mind; but alſo *actively*, by tauntingly and contemptuouſly undervaluing and ſetting them at naught. Nor do I think, that this is too much refining on this paſſage: for tho' the general character of Shakeſpear be juſtly that of an impetuous and incorrect writer; yet He will do him great injury, who ſhall apply this to all parts of his works indiſcriminately: and particularly, the paſſion of Lear in this ſcene ſeems to me to be as much laboured, and as highly finiſhed, as any paſſage in any writer. Any one, that reads it over attentively, will, I think, perceive; that the Sentiment is nicely and accurately ſtudied, the language full, compleat and nervous, nothing in it ſuperfluous, nothing lax or weak, every word is ſtriking, and as exactly placed as it is judiciouſly choſen. In ſhort, this paſſage ſeems to me, for true ſublimity of ſpirit, and exact fulneſs and mag-

nificence of ſtile, to be worthy of the higheſt and correcteſt Genius of Antiquity.

XXXIII. Ibid. P. 39.

" You are much more *at taſk* for want of wiſ-
" dom,
" Than praiſe'd for harmful mildneſs."——

This has much the air of that of Cicero—*Salutaris rigor vincit inanem ſpeciem clementiæ*—

At taſk—i. e.—blamed—cenſured—the word is ſtill uſed in this ſenſe—to take one *to taſk*—i. e. to reprehend—to animadvert on one with ſeverity.

—*harmful mildneſs*—ſtronger than—*inanem ſpeciem clementiæ.*

XXXIV. Ibid. P. 60.

" ——— O Regan, ſhe hath tied
" Sharp-toothe'd unkindneſs, like a vulture,
" here." (Points to his heart.)

There is ſomething very hard and unnatural in this expreſſion, of tying unkindneſs to his heart; I ſuſpect, it ſhould be read and pointed thus—

" ——— O Regan, ſhe hath *tired*,
" (Sharp-tooth'd unkindneſs!) like a vulture—
" here."

i. e. She hath preyed on my heart——

' An hawke tyryth upon rumpes,
' She fedyth on all manere of fleſhe.'
Jul. Barns de Re accipitrariâ.

The word occurs in our author 3 HENRY VI. Vol. 5. p. 120. " Like an empty eagle *Tire* on " the fleſh of me and of my ſon."

Unkindneſs, I conceive, here to have the force of—*unnaturalneſs*—Kind and Nature—in the old writers are ſynonymous.

XXXV.

XXXV. Ibid. P. 82.

" —— the web and the pin"—Diſorders of the Eye. Skinner explains them, as both names of the ſame diſorder.

A *Pin* or *Web* in the Eye. Male Higgin. *Suffuſio.* Potius *Pterygium* ſeu *Unguis.* Credo ab Anglo-Sax. Pynban, Includere. Sic dictum quia totum oculum Claudit et Circumveſtit. See Pin.

Gouldman explains Pterygium —— Vitium unguium vel oculi, cum ab eis caro recedit, et ad inſtar alarum (πτερυγίων) panditur excreſcendo. Eſt et Pinna. A ſkin growing from the corner of the Eye, and in continuance covering the ſight.

Unguis (ſays the ſame Gouldman) is a diſeaſe in the Eye called a Haw; and in his Engliſh Dictionary for a Haw in a horſe's eye he gives us the Latin word Pterygium.

Skinner explains a Haw in the Eye a ſimilitudine quadam fructûs vulgo dicti a Haw.

Sir T. H. to remark once for all on the Authority of his Gloſſary, explains *Pin* in the very words of Nat. Bailey, φιλολογ☞: A horny induration of the membranes of the eye. In the other word *Web* indeed he ventures to deviate from his great maſter; for whereas the aforeſaid Philologiſt ſaith, it is a Spot or Pearl in the Eye; his Pupil omitteth the words—*or Pearl*—and in the ſtead thereof giveth us a Gloſs of his own, deſcriptive of the property of a ſpot. *Web*, A ſpot in the Eye, injurious to the ſight.

XXXVI. Ibid. P. 132.

" —— *My* great employment
" Will not bear queſtion."——

Thus reads Mr. Theobald, againſt the concurrent

rent authority (as he confeſſes) of all the copies; which have—*thy* great employment (as he thinks) erroneouſly. I confeſs, I ſee no difficulty in the paſſage; but what is occaſioned by the comment.

In the firſt place—*thy* great employment will exactly as well admit of Theobald's own explication, as—*my* great employment: but—

In the ſecond place, this explication of his does not, I think, give us the true meaning of the words.

Edmund having whiſpered his deſign to the Captain (which was to kill Cordelia and Lear, as appears in a following ſpeech of his, "—— My Writ is on the life of Lear and of Cordelia") gives him the Note, which was to be his Warrant; and promiſes him promotion upon his execution of his inſtructions. The Captain however ſhows ſome diſmay and irreſolution; and therefore Edmund goes on to encourage him, by telling him—"that "men ſhould accommodate themſelves to the cir- "cumſtances of the times; and that tender-heart- "edneſs or compaſſion is not in character in a "ſoldier,

"——— know thou this, that men
"Are as the time is; to be tender-minded
"Does not become a ſword."——

But, ſeeing him ſtill wavering, he bids him either peremptorily promiſe to do it; or not engage at all in it: for that in ſuch kind of buſineſs as this a man ſhould be clear and determined.

"—— my / thy great employment
"Will not bear *queſtion* (i. e. doubtfulneſs) ei-
"ther ſay, thou'lt do't;
"Or thrive by other means."———

If there be any difficulty in this (as I confeſs I ſee none) in the Cloſet, upon the Stage there would be none: for the Looks of the Actor would convey the ſentiment more effectually, than any explanation can do.

XXXVII. Ibid. P. 144.

There is a vaſt ſtretch of invention, and conſummate art, in this character of Lear; and a particular and fine knowledge of nature is ſhown in his laſt appearance, and death in this ſcene. He is repreſented as a man of the niceſt ſenſibility of mind; and our compaſſion for him is raiſed to its highth, as well by the tender expreſſions of his great love to his children, which are interſperſed in his ſpeeches; as by the repreſentation of his lamentable diſtreſſes. Indeed, the very outrageous expreſſions of his reſentment carry with them by implication the tenderneſs of his affection; in the feeling ſenſe he ſhows of his diſappointment, that it was not returned towards him by his daughters.

We have ſeen him in the courſe of the play expreſſing the moſt furious tranſports of deſperate rage; pouring forth the bittereſt curſes and imprecations, that I think human imagination is capable of conceiving; and at length tranſported beyond the bearing of man's faculties; and raiſed from choler to downright madneſs. And, even in this ſhattering of his ſenſe and reaſon, ſtill giving the moſt exquiſite and piercing ſtrokes of his quick and lively feeling of filial ingratitude.

Here, one would imagine, were *a Period:* and, far ſhort of this, would have been one in any other writer

writer but Shakeſpear. But he has ſtill a reſerve; another change in Lear, to a yet higher and more deplorable degree of diſtreſs, than he has yet ſuffered. The very fulneſs and perfection of miſery, which (to uſe his own phraſe) *tops Extremity*, is reſerved for the laſt ſcene of his appearance.

Till the laſt and finiſhing ſtroke of Cordelia's death, Lear had kept-up the ſpirit and ſtrength of his reſentment; but here he is touched in ſuch a point, as utterly afflicts and diſmays him. From the higheſt ſtruggles of fury and paſſion, he is here at once dejected and caſt down to the loweſt and moſt diſpirited pitch of grief and deſperation. Nothing now remains of his vigorous paſſion. All his expreſſions dwindle now into faintneſs and languor. His towering rage lowers and ſinks into feeble deſpair; and his impetuous madneſs flags into ſullen and unnerved ſtupefaction. The faculties of the mind, like the ſinews of the body, become, by overſtraining, weak, relaxed, and motionleſs.

XXXVIII. Ibid. P. 380. MACBETH,

" —— Light Thickens, and the Crow
" Makes way to th' *rooky* wood."——

This deſcription of the cloſe of day, by the circumſtance of the *Crow*'s flying toward the *Wood*, is very natural; and therefore beautiful. But the Crow flying to the *rooky* wood, is tautological: for Crow here muſt in a looſe acceptation be taken for Rook.

I ſhould rather imagine, Shakeſpear intended to give us the idea of the gloomineſs of the woods, at the cloſe of the evening; and wrote—" Makes way

" to

" to th' *murky* (or *duſky*) wood:" words uſed by him on other like occaſions, and not very remote from the traces of that in the text. This gives a Solemnity to the paſſage, of a piece with the other ſentiments of this beautiful ſpeech; and proper to the occaſion of it.

XXXIX. Ibid. P. 442. CORIOLANUS.

" Opinion, that ſo ſticks on Martius, ſhall
" Of his demerits rob Cominius."

This paſſage, as it ſtands here, preſents us with a ſtrange kind of mock-reaſoning.

Brutus and Sicinius are reaſoning together about Martius's contenting himſelf with the *ſecond* place in the army, leaving the *firſt* to Cominius. " Here-
" in (ſays Brutus) he acts prudently: for, Fame
" being his motive, and he having already an eſta-
" bliſhed Character, he by this means leſs riſques
" the loſing of it. For, in caſe of any miſcar-
" riage, the fault will be thrown on Cominius,
" the General; and giddy cenſurers will be apt
" enough to cry—It would have been otherwiſe;
" if Martius had had the management!" To this obſervation Sicinius might very pertinently add the following: " That, moreover, if things ſhould
" go well, the opinion of the people was ſo firmly
" fixed to Martius; that he would certainly car-
" ry-off ſome part of the praiſe due to Cominius."
And this ſenſe will be obtained by reading——

" ——— Beſides, if things go well,
" Opinion, that ſo ſticks on Martius,
" Shall of his Merits rob Cominius."——

Thus the paſſage goes-on very ſenſibly. Brutus remarks

remarks — " That by his *inferiority of place*, he " would quit himſelf of all the *diſgrace* of any *miſ-* " *carriage*."—and Sicinius adds—" That by his " *ſuperiority in character*, he would poſſeſs himſelf " of more than his true ſhare of *merit* in any " *ſucceſs*."

Or, probably, *Merit* and *Demerit* did in Shakeſpear's time mean the ſame thing; as they certainly did originally: the ſuppoſed oppoſition in the ſenſe of theſe words being comparatively modern, and as I apprehend altogether fantaſtical.

INDEX

APPENDIX.

AS I have proved by a great number of examples, that theſe Canons are really drawn from Mr. Warburton's Edition of Shakeſpear; it may not be amiſs to add a few inſtances, to ſhew; that, as much as he diſowns them, he has actually proceeded by the ſame rules; in his notes on other Authors, and in his other works.

I. In the tenth Book of Milton's Paradiſe loſt, at line 23, he has given us a note; which may be referred to Canon IV. or VIII: for he quarrels with Milton for his ſentiment; and gives no other reaſon for his alteration, beſides an aſſertion which is not true.

—— dim ſadneſs did not ſpare
That time celeſtial viſages; yet mix'd
With pity violated not their bliſs.

" Here pity is made to prevent their ſadneſs " from violating their bliſs; but the latter paſſion " is ſo far from alleviating the former, that it adds " weight to it. If you read (mix'd with pity) in " a parentheſis, this *croſs-reaſoning* will be avoid- " ed." WARB.

There is no need of this bungling parentheſis to avoid a croſs-reaſoning, which is entirely Mr. Warburton's; who is ſo unlucky, whenever he attempts to treat of the humane ſocial affections, that he ſeems an utter ſtranger to them. How much more juſt is Mr. Thyer's obſervation on this paſſage; which ſhews the difference of *feeling* between the two

two Critic's? "What a juſt and noble idea (ſays "he) does our Author here give us of the bleſſed-"neſs of a benevolent temper; and how proper at "the ſame time to obviate the objection that "might be made of ſadneſs dwelling in heavenly "ſpirits."

I think, I need not aſk; which of theſe two Gentlemen beſt underſtood Milton, and the ſubject he was treating of.

Here too his friend Dr. Newton contradicts him; and he muſt be contradicted by every heart, that feels what the meltings of a benevolent compaſſion are.

II. We have a like inſtance in his note on Book VI. line 251.

—with huge two-handed ſway, *&c.*

"It ſhews, how entirely the ideas of chivalry and "romance had poſſeſſed him; to make Michael "fight with a two-handed ſword. The ſame idea "occaſioned his expreſſing himſelf very obſcurely "in the following lines of his Lycidas:

But that two-handed engin at the door
Stands ready to ſmite once, and ſmite no more.

"Theſe are the laſt words of Peter, predicting "God's vengeance on his Church by his miniſtry. "The making him the miniſter, is in imitation of "the Italian Poets; who in their ſatiric pieces "againſt the Church, always make Peter the mi-"niſter of vengeance. The *two-handed engin* is "the two-handed Gothic ſword, with which the "Painters draw him. *Stands ready at the door* "was *then* a common phraſe, to ſignifie a thing im-"minent. To *ſmite once, and ſmite no more*, ſigni-"fies, *a final deſtruction*; but alludes to Peter's ſin-"gle uſe of his ſword, in the caſe of the High-"Prieſt's ſervant." WARB.

Now

Now this tedious homily on thoſe lines in Lycidas is nothing but a heap of miſtakes or miſrepreſentations, of conceit and refinement; which caſt a ſhade, inſtead of light, on a paſſage; which was not obſcure, till Mr. Warburton made it ſo.

1. Here is no prediction of Peter, of vengeance againſt *God's church*; but it is againſt negligent and unfaithful miniſters.

2. Whatever the Italian poets do in their ſatiric pieces, which have nothing to do here, Milton gives not the leaſt hint, that this vengeance is to be executed by *Peter's miniſtry*.

3. The two-handed Gothic ſword is not generally, if ever, the attribute of Peter, but of Paul; as being the inſtrument of his martyrdom. Peter is uſually, and particularly in this place, repreſented with his proper attribute *the Keys*.

Laſt came and laſt did go
The Pilot of the Galilean lake;
Two maſſy keys he bore of metals twain,
The golden opes, the iron ſhuts amain.

4. That *ſtands ready at the door* was *then* a common phraſe to ſignify a *thing imminent*, is not true; it *then* ſignified, and ſtill ſignifies, *ready at hand for uſe*. If Mr. Warburton were going to ride-out, and ſhould aſk his ſervant, whether his horſe were *imminent* or not; he muſt be well ſkill'd in this * *worſt ſort of critical jargon*, if he underſtood his maſter; and yet I believe, he would apprehend the meaning of that queſtion, as ſoon as any groom in Milton's time.

5. If to *ſmite once, and ſmite no more*, ſignifies a final deſtruction; how can it allude to Peter's ſingle uſe of his ſword, in the caſe of the High Prieſt's

* See Mr. Warburton's Preface, p. 19.

ſervant; where he only cut-off an ear? in deſcribing which Hiſtory, no tolerable Painter would give him a two-handed Gothic ſword.

After all this pother about nothing, the alluſion moſt probably is to the ſword uſed in criminal executions; and Milton ſeems to have been poſſeſſed not with ideas of *chivalry* and *romance*, as Mr. Warburton ſays, but ſuch as are taken from Scripture; which *he* was no ſtranger to: and when one conſiders the perſons whom St. Peter threatens, and the vengeance threatened; it ſeems plain, that Milton had in his eye that paſſage in the XXIVth of Matthew v. 50, 51.

The Lord of that ſervant ſhall come in a day when he looketh not for him—and ſhall cut him aſunder, and appoint him his portion with the hypocrites.

III. Again, under Canon VIII. we may rank the following note on Milton, Book I. line 684.

—by him firſt
Men alſo, and by his ſuggeſtion taught,
Ranſack'd the centre.—

" Dr. Bentley ſays, the Poet aſſigns as two cauſes " *him* and *his ſuggeſtion*; which are one and the " ſame thing. This obſervation has the appear- " ance of accuracy. But Milton is exact; and al- " ludes in a beautiful manner to a ſuperſtitious " opinion generally believed among the miners: " that there are a ſort of Devils, which converſe " much in minerals; *where* they are frequently " ſeen to buſy themſelves in all the operations " of the workmen: they will dig, cleanſe, melt, " and ſeparate the metals. See G. Agricola de " Animantibus ſubterraneis. So that Milton poe-

" tically

" tically ſuppoſes Mammon and his Clan to have " taught the Sons of earth by example, and prac- " tical inſtruction; as well as precept, and mental " ſuggeſtion." WARB.

Notwithſtanding all the *appearance of accuracy*, Dr. Bentley's obſervation is a Hypercritical miſtake. *Him and his ſuggeſtion*, mean, indeed, *one and the ſame thing*; but are not aſſigned by the Poet as *two cauſes*, but as *one* only. We have the like expreſſions commonly in proſe, " *It was you and* " *your perſuaſion, that made me do ſo or ſo.*" It was " *he and his example, which influenced others*; &c." And we meet with a paſſage in Book XI. line 261. very like this:

To *theſe* that ſober race of men, whoſe lives
Religious titled them the Sons of God,
Shall yield up all their virtue, all their fame
Ignobly, *to the trains and to the ſmiles*
Of theſe fair Atheiſts.—

As to Mr. Warburton's dream about devil-miners; it really does not deſerve a ſerious notice. It is more worthy of *his* † *propheſying Aunts*, than the divine Milton; and ſerves only to ſhew, that he has read, or ſeen quoted, G. Agricola: Or, what is moſt likely, has, *among his younger amuſements*, when he was writing notes and emendations on Poets, ſtudied the Frontiſpiece to *Hales'* Golden Remains. There he wou'd not only read-of, but ſee theſe Devil-miners; and ſee too, what they are compared to: which is indeed worth his attending-to: Mr. Hales tranſlated the paſſage from G. Agricola; and this tranſlation is copied by Mr. W, with all it's peculiarities; eſpecially that of uſing *Minerals* for *Mines*: which nobody now does.

† See the Gloſſary.

IV. An example to Canon IX. he gives us in *the laſt edition* of the Dunciad. Book IV. line 444.

A drowzy Watchman; that juſt gives a knock,
And *breaks our reſt*, to tell us what's a clock.

Verſe 444. And breaks, *&c.*

i. e. "When the feaſt of life is juſt over, calls "on us to think of breaking-up; but never watches "to prevent the diſorders that happen in the heat "of the entertainment." WARB.

One would think our Critic was *aſleep*, when he wrote this note; how elſe, not to mention the propriety or probability of a Watchman's coming into Gentlemens houſes, *to prevent the diſorders which may happen in the heat of an entertainment*; I ſay, how elſe could he dream; that, *being impertinently waked out of a ſound ſleep*, and *being called upon to go home after ſupper is over*, were the ſame idea?

In the preceding note on theſe words, Mr. Warburton has vented his ſpleen againſt a worthy Gentleman in ſuch a manner; as to give us an example at once to the XVIIth and XXIId Canons. This was taken notice of in a Letter publiſhed in one of the Daily papers of February 1749. which the Reader will find at the end of the Appendix.

I could add ſeveral other Examples out of his Notes on Milton, not leſs worthy of our Obſervation; but theſe are ſufficient for a ſample, and I have neither leiſure nor inclination to follow as far as he will lead.

V. Examples to Canon XVII.

The licence of abuſe mentioned under this Canon being the Profeſſed Critic's undoubted privilege, he may call any perſon whom he diſlikes,

* a Gen-

* a Gentleman of the Dunciad,
* a Muſhroom,
* a Gentleman of the laſt edition,
* a Grubſtreet critic run to ſeed. And,
* a LIBELLER.

But I would adviſe him to be cautious, how he uſes the laſt appellation; becauſe he may chance to meet with ſome people, who, not knowing, or not allowing his *privilege*, may very uncritically move for an Information againſt him in the Court of King's Bench.

And if the terms he chooſes to employ are ſo groſs, that he is aſhamed to uſe them in Engliſh; he may call his betters *Son of a Bitch*, or any other hard name, in *Latin*, with ſome ſucceſs; though his reputation for *wit* and *good manners* will not extend quite ſo far, as if the complement had been made in the vulgar tongue.

Thus Mr. Warburton has publiſhed the following extract from one of Horace's Epodes before two pamphlets, called *Remarks on ſeveral Occaſional Reflections*; &c. and printed, the one in 1744, and the other in 1745; applying it to the ſeveral Gentlemen, whom he there anſwers. Now, as there is luck in odd numbers, I would recommend it to his uſe a third time before his next Edition of the Dunciad; and here ſubjoin a tranſlation of it, that he may have the reputation, and the world may ſee the whole force, of that fine complement he paid to Dr. Middleton, Dr. Pococke, Dr. Richard Grey, Dr. Akinſide, Dr. Sykes, Dr. Stebbing, and other Gentlemen, in the application of theſe lines to them:

* * * * * See the laſt Edition of the Dunciad, Book IV. p. 76.

Quid immerentes hoſpites vexas, CANIS,
Ignavus adverſum lupos?
* * * * * * * * *

Nam qualis aut Moloſſus, aut fulvus Lacon,
AMICA VIS PASTORIBUS,
Agam per altas aure ſublatâ nives,
Quæcunque præcedet Fera.
Tu, quum timendâ voce compleſti nemus,
Projectum odoraris CIBUM.
HOR. Epod. VI.

Here are the characters of two *Puppies*; one Mr. Warburton gives to the Gentlemen mentioned above, the other he applies to himſelf: but to divide and chooſe, is not quite fair; let the reader judge, which fits each. I procede to the tranſlation:

To kennel, *Looby!* yelping Cur,
Teaſing the harmleſs paſſenger;
While your great Maſter's ſheep,
Thoſe two fair flocks, unguarded ſtray,
To foxes and to wolves a prey;
Thoſe flocks, you're fed to keep.

See faithful *Trueman*, honeſt hound,
Far from the Sheep-cotes all around,
Chaſe every ravenous beaſt;
You,—when the Hills and Vales have rung,
With echo of your tatling tongue,
Turn tail and ſcent the feaſt.

Note, *the two* flocks *in this allegory ſeem to mean* preferments; *perhaps*, a Chapel in Town *and* a Living in the Country; *and* the Feaſt, Profit in general.

To conclude. I thought it a piece of Juſtice due to the memory of Shakeſpear, to the reputation

tion of Letters in general, and of our Engliſh language in particular; to take ſome public notice of a performance, which I am ſorry to ſay has violated all theſe reſpects. Had this been done by a common hand, I had held my peace; and left the work to that oblivion, which it deſerves: but when it came out under the ſanction of two great names, that of our moſt celebrated modern Poet, and that of a Gentleman, who had by other writings, how juſtly I ſhall not now examine, obtained a great reputation for learning; it became an affair of ſome conſequence: chimerical conjectures and groſs miſtakes were by theſe means propagated for truth, among the ignorant and unwary; and that was * eſtabliſhed for the *genuine* text, nay the *genuine* text *amended* too, which is neither Shakeſpear's nor Engliſh.

As ſuch a proceding is of the utmoſt ill conſequence to Letters; I cannot but hope, that this reprehenſion of it will meet with excuſe from all unprejudiced judges; and then I ſhall have my end: which was to defend Shakeſpear, and not to hurt his Editor more than was neceſſary for that defenſe.

And now I hope, I have taken my leave of Mr. Warburton and his works; at leſt unleſs, to complete the maſſacre of our beſt Engliſh Poets, he ſhould take it into his head to murder Spenſer; as he has Shakeſpear, and in part Milton too; for, by the ſpecimen we have left, I cannot with Dr. Newton bewail the loſs of the reſt of his annotations on that Poet; though perhaps I and every body elſe may † "apprehend, what is become of them." Upon the whole, I leave it to the Public to judge which has been engaged AGAINST Shakeſpear,

* See Mr. Warburton's Title-page.

† See the Preface to Dr. Newton's Milton.

Mr. Warburton, or I, who have, in part at leſt, vindicated that beſt of Poets from the worſt of Critics; from one, who has been guilty of a greater violation of him, than that, on the authors of which he imprecated vengeance in his Epitaph;

And curs'd be he, that moves my bones.

A violation, which, were he not arm'd againſt the * ſuperſtition of believing in Portents and Prodigies, might make him dread the apparition of that much injured bard. But

Carmine Di ſuperi placantur, carmine Manes;

and, as much as Mr. Warburton thinks me his enemy, I will endeavour to appeaſe the indignant Ghoſt by the following

SONNET;

"REST, †REST, PERTURBED SPIRIT!" hence no more
(Not unchaſtis'd at leſt, if aught I can)
The half learn'd Pedant ſhall, allur'd by gain,
Retale his worthleſs droſs for thy pure ore;

Deſerv'd contempt the vengeful Muſe ſhall pour
On that bold Man, who durſt thy works profane;
And thy chaſte page pollute with mungrel ſtrain,
Unlicens'd jargon, run from Gallia's ſhore.

* See a Critical and Philoſophical Enquiry into the cauſes of Prodigies and Miracles, printed 1727.

† Hamlet.

Reign

Reign he ſole King in Paradoxal Land,
And for Utopia plan his idle ſchemes
Of viſionary Leagues, Alliance vain
Twixt* WILL. and WARBURTON; and with raſhhand
On Peers and Doctors force his‡ thrice told dreams:
Let him do aught —— but thy fair beauties ſtain.

* The whole argument, by which the Alliance between Church and State is eſtabliſhed, Mr. Warburton founds upon this ſuppoſition; "that people, conſidering themſelves in a religious ca-"pacity, may contract with themſelves, conſidered in a civil "capacity." The conceit is ingenious; but is not his own. *Scrub* in Farquhar's *Beau's Stratagem* had found it out long ago; he conſiders himſelf, as acting the different parts of all the ſervants in the family; and ſo *Scrub* the Coachman, Ploughman, or Juſtice's Clerk, might contract with *Scrub* the Butler, for ſuch a quantity of Ale as the other aſſumed character demanded.

‡ The firſt Edition of the Alliance came-out without a dedication, but was preſented to all the Biſhops; and, when nothing came of that, the Second was addreſſed to both the Univerſities; and, when nothing came of that, the Third was dedicated to a Noble Earl; and nothing has yet come of that.

Feb. 8. 1749.

A LETTER

To ——— ——— ———.

SIR,

MR. Warburton, in his new Edition of the Dunciad, has given the world a ſample of what it is to expect from the conſequences of Mr. Pope's legacy to him; among other improvements, he has made that Poem a vehicle of his own private reſentments againſt perſons, whom Mr. Pope either knew not at all, or lived in friendſhip with: One of the latter he has abuſed in his notes, for no other crime; than for ſhewing to the world his diſapprobation of a book, publiſhed ſince Mr. Pope's death; and which, as the Author has contrived it, reflects a diſgrace on his memory; but of this, perhaps, he may hear another time: my preſent complaint againſt him is for abuſing a Gentleman of known merit, for no apparent reaſon in the world; by miſrepreſenting a little paſſage in one of the handſomeſt complements to Mr. Warburton's beſt friend, that ever was made to Man; and *that* made in better language, than Mr. Warburton ever could write.

The note I mean is on theſe words, Book IV. P. 50.

The common Soul, of Heav'n's more frugal make,
Serves but to keep Fools pert, and Knaves awake.
A drowzy Watchman; that juſt gives a knock,
And breaks our reſt, to tell us what's a Clock.

REMARKS.

" Verſe 443. A drowzy Watchman, *&c.* Theſe " two lines ſtood originally thus:

" And moſt but find that Centinel of God
" A drowzy Watchman in the Land of Nod.

" But to this there were two Objections; the " pleaſantry was too low for the Poet, and a " deal too good for the Goddeſs. For though, " as he told us before, *Gentle Dulneſs ever loves a* " *joke*; and, as this ſpecies of Mirth ariſes from a " Mal-entendu, we may well ſuppoſe it to be much " to her taſte; yet this above is not genuine, but " a mere counterfeit of wit; as we ſhall ſee by " placing by the ſide of it one of her own Jokes, " which we find in the Rev. Mr. B——'s late Sa- " tire upon Bath in the following words: Virum, " quem non ego ſane doctiſſimum, at certè om- " nium quotquot fuere uſpiam Literatiſſimum ap- " pellare auſim. And look, the more reſpectable " the Subject, the more grateful to our Goddeſs " is the Offering."

SCRIBLER.

The Paſſage ridiculed by the Scribler, as he properly calls himſelf, is in a Letter called, *A Journey to Bath*, not *A Satire on Bath*: printed in the year 1748: where, after a Deſcription of the idle lives, which the generality of people live there, follows this Poſtcript.

" Sed heus ευρηκα! tandem inveni Virum; in- " ſtar mille unum. Facile ſcias eum mihi placuiſſe, " quem acceperam teſtimonio commendatum tuo: " Virum, inter Bathonienſes ſuos facile principem; " quem undequaque praeſentem parietes ipſi medius

" fidius

" fidius loquuntur: quem illuſtrat glorioſa nata-
" lium obſcuritas, fortunae eundem et virtutis
" filium; τον αυτοφυη, τον αυτοδιδακτον, και αυτοτελη.
" Virum, quem non ego ſane doctiſſimum, at certe
" omnium quotquot fuere uſpiam reperiuntur Li-
" teratiſſimum appellare auſim; et ex commercio
" ſuo literario fructus pro merito uberrimos ſine
" invidia conſecutum."

Which elegant complement, for the benefit of thoſe, who may chance to underſtand the original as little as Mr. Warburton ſeems to reliſh it, I ſhall endeavour to tranſlate; though I cannot do juſtice to it.

" P. S. But ſtay—I have at laſt found a Man;
" one worth a thouſand. You will believe, that it
" was natural for me to be pleaſed with a perſon
" whoſe character you recommended to me; A
" man, by far the chief among all his fellow-citi-
" zens, whoſe preſence among them the very
" walls every where proclame; whom the want
" of high birth renders the more illuſtrious, and
" ſhews him to be at once the Child of Virtue, and
" the Favourite of Fortune; ſelf-formed, ſelf-
" taught, and ſelf-complete. A Man, whom one
" may call, if not the moſt learned, yet certainly
" above compariſon with moſt a man of letters;
" and one, who by his literary commerce has
" deſervedly acquired an ample and unenvied for-
" tune."

Is not here a moſt juſt and amiable picture drawn of Mr. Allen? A Gentleman whoſe character is too univerſally known and eſteemed; to need any commendations of mine: much leſs can it receive any honor from ſuch groſs incenſe, as is awkwardly offered him by this Note-writer. It is true, there is a little ſort of pun in it; but a pun, which Tully

him ſelf

himſelf need not have been aſhamed of in the freedom of epiſtolary writing; and ſuch, as nothing but malice or dulneſs itſelf could conſtrue into a deſign'd affront upon Mr. Allen: eſpecially, as it introduces that elegant complement in the concluſion, which Mr. Warburton by a partial quotation induſtriouſly ſuppreſſed. If I were now to aſk Mr. Warburton, why this unprovoked undeſerved attack upon a Gentleman; who juſt at this very juncture is exerting himſelf in the cauſe of Letters and of his Country; who has ſhewn more true taſte of the Ancients, and more true ſpirit and elegance, than have appeared in any writings a great while; I doubt, the anſwer muſt be in his words above, "Look, the more RESPECTABLE "the Subject, the more grateful to OUR Goddeſs "is the Offering.

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Tranſlated from the Italian of GREGORIO LETI; with a Preface Prolegomena, &c.

By ELLIS FARNEWORTH, M. A.

Printed for Charles Bathurſt, at the Croſs-Keys, oppoſite St. Dunſtan's Church in Fleet-Street.

AN

ACCOUNT

OF THE

TRIAL

OF THE

Letter ϒ, *alias* Y.

Printed in the Year M.DCC.LVIII.

AN

ACCOUNT

OF THE

TRIAL

OF THE

Letter Y, alias Y.

Printed in the Year M DCC.LVIII.

PREFACE.

THE following little piece cannot require a long preface; it is publiſhed with a deſign to put Gentlemen of learning and leiſure in mind, of ſettling the orthography of our language. This is a matter, ſurely worthy the attention of all who would write correctly; which every man ought to do, at leſt in his Mother-tongue; and therefore it cannot be reckoned either trifling or pedantic to attend to it: Yet ſo it is, that our language is perhaps paſt it's higheſt pitch of perfection; before we have any certain rule or manner of writing it.

The French have ſettled their ſpelling; but, in doing it, they, by too great a regard to their pronunciation, have, I think, disfigured their language; and in numberleſs inſtances loſt all traces of the Etymology of their words. Sir Roger L'eſtrange imitated their manner; and, had his licentious way of ſpelling been generally followed, our Engliſh had not been now a language, but a jargon.

The two chief things hinted-at in this piece are, Uniformity in ſpelling, where the reaſons from derivation are the ſame; and, Preſerving, as much as poſſibly may be, the marks of our Etymology; both which, I apprehend, are neceſſary to the rendering any language fixed and eaſily intelligible. Modes of pronunciation may vary; but orthography, ſettled upon true principles, will laſt as long as the language continues.

AN

ACCOUNT

OF THE

TRIAL, &c.

ONCE on a time the Engliſh Commonwealth of Letters, generally called the Alphabet, was very much diſturbed; that a certain Greek letter, whoſe real name was * Υψιλον, had, contrary to the libertys and privileges of the Engliſh letters, inſinuated himſelf into the Engliſh language; and invaded the province of an Engliſh letter: utterly excluding the ſaid letter from ſeveral ſyllables, wherein he ought of right to exerciſe his office.

The Vowel I was the letter chiefly concerned in point of intereſt: he found himſelf wholly excluded from all juriſdiction in the end of words; and not only ſo, but he was frequently baniſhed from the middle; inſomuch that in Chaucer's time this fugitive Greek had uſurped his power in *Wyfe*, *Lyfe*, *Knyght*, and innumerable other inſtances; and almoſt thruſt him out of the Engliſh language:

* Wherever in this Trial the Greek character Υ occurs, it ſhould be read Hupſilon.

therefore, in a convention of the letters, he declared; that he could no longer bear this forein uſurpation: and conjured them, as they valued the privileges of the Engliſh Alphabet, which were ſo notoriouſly violated by this ϒ, under the name of Y; (whoſe example if others ſhould follow, they had reaſon to apprehend the moſt fatal conſequences from a Greek inundation:) that they would join with him in a petition and remonſtrance to Apollo; in order to regain his right, and have his juriſdiction ſettled.

The majority of the Alphabet heartily cloſed-in with the propoſal; ſome of them indeed from private views, and in hopes to regain ſome provinces, which they thought invaded by other letters: the moſt public-ſpirited amongſt them thought, that ſuch a remonſtrance might be very advantageous; as it would open the way to a general reformation: and be a means to ſettle their reſpective powers, and prevent private quarrels and incroachments on one another; as well as ſecure them againſt a forein invaſion.

H was not very much inclined to have matters examined into; for fear leaſt he ſhould be degraded into a ſimple aſpiration: but was at laſt prevailed on to join in the petition by P and T, with whom he was collegue in the government of ſome provinces; and who told him, they were all equally in danger of being ſupplanted by [a]Φ and [b]Θ; who, as they were credibly informed, were come-over incognito for that purpoſe.

The whole Alphabet having at length agreed, ſome through fear, ſome through private pique, and others from public views; a petition was

[a] Phi. [b] Theta.

drawn,

drawn, and ſigned by the Vowels firſt, and then by the Conſonants according to their ſeniority, repreſenting the illegal incroachments of ϒ, alias Y, upon the Engliſh privileges; and praying, that Apollo would fix a day for hearing the complaint of I againſt the ſaid ϒ.

Apollo very readily granted the petition, aſſigned a day of hearing, and ordered ϒ to appear; at the ſame time declaring, that, if any other members of the Alphabet had any grievances to complain-of, he would then hear and redreſs them.

This declaration met with different reception, according to the different intereſts of parties; ſome repented their ſigning the petition; but it was too late to go back: and now the whole Alphabet was buſied, in preparing either to defend or inlarge their reſpective provinces.

When the day of hearing was come, and the Court ſate; the Vowel I began in a pompous oration to ſhew, that, notwithſtanding ϒ was in reality a Greek letter, and had no right to a place in the Engliſh Alphabet; yet he had wrongfully intruded himſelf into it, and did actually take on him the place and power of I in numberleſs inſtances, to the diſinheriſon of the ſaid I.

He repreſented; "that, even in the beginning of words, where Y was frequently uſed, it was the real power and office of I; that *year*, *yoke*, *you*, *Yorke*, &c. were pronounced, and ought to be written, *iear*, *ioke*, *iou*, *iorke*, &c.

"As to the middle of words, he inſiſted; that, though ſuch incroachments had indeed been more frequent in former times; yet Y had uſurped his place, and ſtill continued to act as I, in many words; as *dying*, *flying*, *denying*, &c.

" And for the ends of words, he was totally excluded from any place there, though the power was his in *Majeſty*, *Liberty*; in, what he ſtill valued more than either, *Lady*; in ſhort, in all other inſtances where Y is generally uſed.

" That he apprehended it a notorious violation of Engliſh privilege; that a fugitive Greek, whoſe real power in his own country gave not even the leſt umbrage for ſuch a clame; ſhould thus inſolently take upon him the power and juriſdiction of an Engliſh Vowel: and concluded; that he hoped, Apollo would grant him juſtice againſt this intruder: and, if he did not baniſh him from the Engliſh Alphabet, that he would confine him to the power of U; to which he had a much juſter pretenſe."

U was ſo ſhocked at this unexpected motion; that, before he could recover himſelf enough to make any defenſe, E roſe-up and ſeconded what had been ſaid by I; beginning with ſcurrilous reflexions on the ſhape and figure of ϒ, which he compared to the Croſs or Furca uſed in ancient executions: for which being reprimanded by the Court, he deſired, that he might be appointed collegue with I to ſupplie the place of ϒ in the ends of words; according to ſeveral precedents which he quoted.

U now thought it high time for him to ſpeak; and therefore roſe-up, and with ſome precipitation repreſented the ſurpriſe he was under; to hear an inſinuation, ſo deſtructive to Engliſh privilege, and ſo particularly injurious to himſelf, and that without the leſt ground, from a Vowel, who pretended to defend the Rights of the Engliſh Alphabet.

He pleaded; that "the ſame place and powers, which ϒ had in the Greek language, he ſtood fully intitled-to in the Engliſh; and that therefore of right he ought to be poſſeſſed of the place of ϒ even in all Greek words angliciſed, as *Syſtem*, *Hypocrite*, *Hypotheſis*, and the like."

ϒ, alias Y, modeſtly urged in his defenſe; "That they, who caſt ſuch illiberal reflexions on his figure, were ignorant of, or had forgotten, the deep myſterys which Pythagoras tells them are repreſented by it; that Cuſtom, the great Arbiter of languages, had eſtabliſhed him in thoſe rights and privileges which he enjoyed; and tho' formerly they were much larger, yet when Cuſtom abridged him of that extent of ſway which he poſſeſſed in Chaucer's time, who was the great reformer and refiner of the Engliſh language, though then he might have pleaded poſſeſſion time out of mind, yet he ſubmitted without repining.

"That he could not but wonder at the ingratitude of the Engliſh Alphabet; in ſhewing ſo much ſpleen againſt the Greeks, from whom they derive their being; nay, without whoſe aſſiſtence they have not ſo much as a name; except one coined by old nurſes, and borrowed by them from the * ſuperſtition of Popery.

"That, whatever might be determined as to his power and place in words properly Engliſh; he thought he had an indiſputable right to keep his place in all Greek words angliciſed; ſince, though it might not be agreable to the Engliſh pride, it was highly conſonant to reaſon; that ſuch words ſhould bear the character of the language, from whence they are derived.

* The Chriſt's croſs-row.

Apollo, after having heard all ſides, gave his determination to this effect. " That the jealouſy, " which the Engliſh Alphabet, and I in particu- " lar, had ſhewn againſt Y, proceeded indeed from " a laudable motive, a concern for their libertys; " but ſeemed in reality entirely groundleſs: for " that Y, in all the Inſtances given by I, had " nor uſurped his power; but was indeed only a " deputy to, or more properly a different cha- " racter of I; the power remaining wholly his: " that particularly in *dying*, *flying*, and the partici- " ples of all verbs ending in IE, Y was put there " only as a repreſentative of IE; to prevent the " unſightly cluſter of vowels, which would be " huddled together in *dieing*, *flieing*, &c."

Therefore, to prevent future diſputes between the ſaid partys, he ordained;

" That Y be never admitted into the middle of " Engliſh words; except in ſuch participles as a- " foreſaid, where he repreſents IE: provided ne- " vertheleſs, that he always exerciſe his power of " Y in Greek words made Engliſh; as *Style*, *Syſtem*, " *Hypocrite*, *Hypotheſis*, &c.

" That he act as a different character of I in " *Yoke*, *Year*, *Yorke*, and ſuch like words.

" And that he ſtand as the repreſentative of I or " IE, wherever they end a word; except in mo- " noſyllables, where there is no other vowel; as " *die*, *tie*, *lie*, &c."

This matter being thus adjudged and deter- mined, ſeveral Petitions and Remonſtrances were preſented from other members of the Alphabet.

The Croſs-petitions of D, and TH; each ſide complaining, that the other had wrongfully taken his place in the word *Murder* or *Murther*.

" Referred

" Referred to a Committee of Anglo-Saxons, " to determine the rights of each Complainant; " and in the mean time the Poets had liberty given " them to uſe either, as would beſt ſuit their " rhime."

The Petition of UGH to be reſtored to the end of the words *Tho'* and *Thro'*.

The prayer of this petition granted; " and a " Cenſure was paſſed upon Sir Roger L'eſtrange, " who in a fooliſh imitation of the French intro- " duced their new-fangled way of leaving-out ſuch " letters as are not pronounced; whereby the lan- " guage is maimed and disfigured, and the Ety- " mology of words in danger of being loſt."

The complaint of I againſt E, for uſurping his place in the words *entitle*, *entire*, &c.

Partly allowed to be juſt; and accordingly " E " was ordered to quit all pretenſions to the be- " ginning of words compounded of the prepoſi- " tion IN; but, as to *Entire*, I was deſired to " take notice; that it being derived immediately " from the French *entier*, his clame to that was " not ſo well grounded."

The Petition of S to be reſtored to his place in *Defence*, *Pretence*, &c. (words derived from the Supines of Latin Verbs ending in DO) which the Letter C had unreaſonably taken from him.

Granted.

The complaint of O againſt U for intruding into the words *Honour*, *Labour*, *Superiour*, *Governour*, and the like.

" The Judge diſcharged U with a reprimand " from the final Syllable of all words derived " from the Latines ending in OR; but, as for " *Governer*; he ſaid, they neither of them had " any thing to do there; it being an Engliſh Sub- " ſtantive

" ſtantive formed immediately from the Verb *Go-*
" *vern:*" and therefore he aſſigned that province to E, and ordered him " to take poſſeſſion both " in that and all ſuch words."

The Complaint of E againſt A, for intruding into the Adjective *Leſt*.

E, to make good his ſole clame to that word, had brought into Court the opinion of the celebrated Dr. Wallis, expreſs in point; that *Leſt*, being a contraction of *Leſſeſt*, ought to be ſpelled without an A; and that the Conjunction might for diſtinction's ſake be written with one.

Apollo, after he had read it, declared; that " He could not make a juſter Decree: and imme-
" diately ordered A to quit his place in the Ad-
" jective, and enter into the Conjunction."

Another Complaint of E againſt A, for thruſting himſelf into the words *Extream*, and *ſupream*.

" Apollo baniſhed A; and gave E a double " power in *Extreme*, *ſupreme*, &c."

A Petition from the Letter N, praying that G might be excluded from the words *Foreign* and *ſovereign*.

Upon hearing this Petition read, A immediately joined in it; and begged, that both E and I might be baniſhed from thoſe words; and himſelf admitted in their room. For the latter word he brought the Authority of Milton, who ſpells it *ſovran*; and inſiſted, that, the other being derived from the Latin *Foraneus*, he had the ſame equitable clame to it.

G on the other ſide maintained, that both words were originally formed from *Regnum*; *ſuper regnum*, and *foris regno*: and therefore, if any of the Letters ſhould be baniſhed, it ought to be I.

" Apollo

" Apollo ſaid, he had a very great, reſpect for " the Authority of his beloved ſon Milton; and " would take time to conſider the caſe: in the " mean while people ſhould be at liberty to ſpell " thoſe words which way they liked beſt. But " he was obſerved to ſmile rather contemtuouſly, " at G's abſurd aſſertion."

When A heard the great opinion that Apollo had of Milton, he pulled-out a Petition to be relieved againſt the incroachment of I; who had forced himſelf into *Parliament*, contrary to the Authority of Milton; who always writes it *Parlament:* But he was prevaled-upon to withdraw his Petition, by his adverſary; who whiſpered him, that he had better not move that matter; for fear leaſt they ſhould be both baniſhed, and the province aſſigned to E; who in truth had a better right to it than either. However, before he ſat down, he put-in a complaint againſt U; for wrongfully driving him out of the word *Farther*, without the leſt pretenſe of reaſon or cuſtom to ſupport his clame.

U being called-upon to defend himſelf, ſaid; that it was but a very little while, that he had taken poſſeſſion of that word; that he did it, upon the Authority of ſome celebrated modern Authors; and he hoped, their Authority would be allowed by the Court.

" I will never, ſaid Apollo with ſome indigna- " tion, allow of the Authority of men; who " write, before they can ſpell. If you have no " clame to the poſitive *Far*, what pretence can you " have to the comparative *Farther?*"

A Remonſtrance from TH; repreſenting, that S had uſurped his place in the end of the third perſon ſingular of verbs.

Apollo

Apollo declared, " that he thought this a very " great irregularity; as it addeth very much to " that hiſſing, which is ſo much complained-of " in the language by foreiners; that he wiſhed, " Cuſtom would entirely abrogate it; in the " mean time he ordered TH to keep poſſeſſion in " all Prayers and ſolemn acts of Worſhip, and cen- " ſured thoſe young Divines, who, notwithſtand- " ing Mr. Addiſon's reproof, will continue to " read *pardons* and *abſolves*; inſtead of *pardoneth* " and *abſolveth*."

The Petition of E; ſhewing, that I had unreaſonably thruſt himſelf into ſeveral Engliſh words derived from *Clamo*, *valeo*, &c: and praying, that the ſaid I might be diſcharged, and that he the ſaid E might be added, at the end of ſuch words; ſo that thoſe which are now abſurdly written *Claim*, *Prevail*, &c. may hereafter be ſpelled *Clame*, *Prevale*, &c. He urged, that I was already diſmiſſed from *Proclamation*, *Prevalent*, &c; and that there was the ſame reaſon for what he deſired.

Granted.

A Complaint of ED againſt T, for juſtling him out of the ends of Verbs of the preterperfect Tenſe, and of Participles.

The Court had ſat late, and therefore referred this petition to another Day; and adjourned.

SON-

SONNETS.

SONNET I.

To R. Owen Cambridge, *Eſq*;

CAMBRIDGE, with whom, my pilot and my guide,
Pleas'd I have travers'd thy Sabrina's flood;
Both where ſhe foams impetuous, ſoil'd with mud,
And where ſhe peaceful rolls her golden tide;

Never, O never let ambition's pride,
(Too oft pretexed with our Country's good)
And tinſell'd pomp, deſpis'd when underſtood,
Or thirſt of wealth thee from her banks divide:

Reflect how calmly, like her infant wave,
Flows the clear current of a private life;
See the wide public ſtream, by tempeſts toſs'd,
Of every changing wind the ſport, or ſlave,
Soil'd with corruption, vex'd with party ſtrife,
Cover'd with wrecks of peace and honor loſt.

SONNET II.

To JOHN CLERKE, *Esq*;

WISELY, O Clerke, enjoy the preſent hour,
" The preſent hour is all the time we have,"
High God the reſt has plac'd beyond our power,
Conſign'd perhaps to grief—or to the grave.

Wretched the man, who toils ambition's ſlave;
Who pines for wealth, or ſighs for empty fame;
Who rolls in pleaſures, which the mind deprave,
Bought with ſevere remorſe, and guilty ſhame.

Virtue and Knowledge be our better aim;
Theſe help us Ill to bear, or teach to ſhun;
Let Friendſhip chear us with her generous flame,
Friendſhip, the ſum of all our joys in one:
So ſhall we live each moment fate has given,
How long or ſhort, let us reſign to Heaven.

SON-

SONNET III.

To FRANCIS KNOLLYS, *Eſq*;

O Sprung from Worthies, who with counſils wiſe
Adorn'd and ſtrengthen'd great *Eliſa*'s throne,
Who yet with virtuous pride mayſt well deſpiſe
To borrow praiſe from merits not thy own;

Oft as I view the monumental ſtone,
Where our lov'd *Harriſon*'s cold aſhes reſt;
Muſing on joys with him long paſt and gone,
A pleaſing ſad remembrance fills my breaſt.

Did the ſharp pang, we feel for friends deceas'd,
Unbated laſt, we muſt with anguiſh die;
But Nature bids it's rigor ſhould be eas'd
By lenient Time, and ſtrong Neceſſity;
Theſe calm the paſſions, and ſubdue the mind,
To bear th'appointed lot of human kind.

SON-

SONNET IV.

To Mr. CRUSIUS.

CRUSIUS, I hop'd the little Heaven ſhall ſpare
Of my ſhort day, which flits away ſo faſt,
And ſickneſs threats with clouds to over-caſt,
In ſocial converſe oft with thee to ſhare;

Ill luck for me, that wayward fate ſhould tear
Thee from the haven, thou hadſt gain'd at laſt,
Again to try the toils and dangers paſt,
In forein climates, and an hoſtile air;

Yet duteous to thy Country's call attend,
Which clames her portion of thy uſeful years;
And back with ſpeed thy courſe to *Britain* bend:

If, e'er again we meet, perchance ſhould end
My dark'ning Eve, Thou'lt pay ſome friendly tears,
Grateful to him, who liv'd and died thy friend.

SON-

SONNET V.

On a FAMILY-PICTURE.

WHEN penſive on that Portraiture I gaze,
Where my four Brothers round about me ſtand,
And four fair Siſters ſmile with graces bland,
The goodly monument of happier days;

And think how ſoon inſatiate Death, who preys
On all, has cropp'd the reſt with ruthleſs hand;
While only I ſurvive of all that band,
Which one chaſte bed did to my Father raiſe;

It ſeems that like a Column left alone,
The tottering remnant of ſome ſplendid Fane,
Scape'd from the fury of the barbarous Gaul,
And waſting Time, which has the reſt o'erthrown;
Amidſt our Houſe's ruins I remain
Single, unpropp'd, and nodding to my fall.

SONNET VI.

To JOHN REVETT, *Eſq;*

REVETT, who well haſt judg'd the taſk too hard,
Of this ſhort life throughout the total day,
To follow glory's falſe bewitching ray,
Through certain toils, uncertain of reward;

A Prince's ſervice how ſhould we regard?
As ſervice ſtill—though deck'd in livery gay,
Diſguis'd with titles, gilded o'er with pay,
Specious, yet ill to liberty preferr'd.

Bounding thy wiſhes by the golden mean,
Nor weakly bartering happineſs for ſhew;
Wiſely thou'ſt left the buſy buſtling ſcene,
Where merit ſeldom has ſucceſsful been;
In Checquer's ſhades to taſte the joys, that flow
From calm retirement, and a mind ſerene.

SONNET VII.

To the Honorable PHILIP YORKE.

O *YORKE*, whom Virtue makes the worthy heir
Of *Hardwicke*'s titles, and of *Kent*'s eſtate;
Bleſt in a Wife, whoſe beauty, though ſo rare,
Is the leſt Grace of all that round her wait;
While other Youths, ſprung from the Good and Great;
In devious paths of pleaſure ſeek their bane,
Reckleſs of wiſdom's lore, of birth or ſtate,
Meanly debauch'd, or inſolently vain;
Through Virtue's ſacred gate, to Honor's fane
You and your fair Aſſociate ceaſeleſs climb,
With glorious emulation; ſure to gain
A meed, ſhall laſt beyond the reign of Time:
From your example long may *Britain* ſee,
Degenerate *Britain*, what the Great ſhould be!

SONNET VIII.

On the Cantos of SPENSER's FAIRY QUEEN, *loſt in the Paſſage from* Ireland.

WO worth the man, who in ill hour aſſay'd
To tempt that Weſtern Frith with ventrous keel;
And ſeek what Heav'n, regardful of our weal,
Had hid in fogs, and night's eternal ſhade;

Ill-ſtarr'd *Hibernia!* well art thou appaid
For all the woes, which *Britain* made thee feel
By *Henry*'s wrath, and *Pembroke*'s conqu'ring ſteel;
Who ſack'd thy Towns, and Caſtles diſarray'd:

No longer now with idle ſorrow mourn
Thy plunder'd wealth, or liberties reſtrain'd,
Nor deem their victories thy loſs or ſhame;
Severe revenge on *Britain* in thy turn,
And ample ſpoils thy treacherous waves obtain'd,
Which ſunk one half of *Spenſer*'s deathleſs fame.

SON-

SONNET IX.

To the Memory of Mrs. M. PAICE.

PEACE to thy aſhes, to thy memory Fame,
Fair paragon of merit feminine;
In forming whom kind Nature did inſhrine
A mind angelic in a faultleſs frame;

Through every ſtage of changing life the ſame,
How did thy bright example ceaſeleſs ſhine;
And every grace with every virtue join,
To raiſe the Virgin's and the Matron's name!

In thee Religion, chearful, and ſerene,
Unſour'd by ſuperſtition, ſpleen, or pride,
Through all the ſocial offices of life,
To ſhed its genuine influence was ſeen;
This thy chief ornament, thy ſureſt guide,
This form'd the Daughter, Parent, Friend, and Wife.

SONNET X.

To N. PAICE, *Esq*;

BROTHER and Friend, whom Heav'n's all-gracious hand,
In lieu of Brethren and of Friends deceas'd,
To me a ſolace and ſupport has rais'd,
And bound by Virtue's ever-ſacred band;

To future times fair ſhall thy memory ſtand,
(If aught of mine to future times at leſt
Can reach,) and, for fraternal kindneſs bleſt,
Wide as good *Proculeius*' fame expand.

The fond remembrance of *Maria*'s love
Her friends and kindred to thy heart endears;
With equal warmth thou doſt their friendſhip meet,
And generous acts thy true affection prove;
Thy kind compaſſion dries the Widows tears,
And guides the lonely Orphan's wand'ring Feet.

SONNET XI.

To the Author of Obſervations on the Converſion and Apoſtleſhip of St. PAUL.

O *LYTTELTON*, great meed ſhalt thou receive,
Great meed of fame, Thou and thy learn'd Compeer,
Who, 'gainſt the Sceptic's doubt and Scorner's ſneer,
Aſſert thoſe Heav'n-born truths, which you believe;

In elder time thus Heroes wont t'atchieve
Renown; they held the Faith of *Jeſus* dear,
And round their Ivy crown or Laurell'd ſpear
Bluſh'd not Religion's Olive branch to weave;

Thus *Ralegh*, thus immortal *Sidney* ſhone,
(Illuſtrious names!) in great *Eliſa*'s days.
Nor doubt his promiſe firm, that ſuch who own
In evil times, undaunted, though alone,
His glorious truth, ſuch He will crown with praiſe,
And glad agnize before his Father's throne.

SONNET XII.

To D. WRAY, *Esq*;

WRAY, whose dear friendship in the dawning years
Of undesigning childhood first began,
Through youth's gay morn with even tenor ran,
My noon conducted, and my evening chears;

Rightly dost Thou, in whom combin'd appears
Whate'er for public life completes the Man,
With active zeal strike out a larger plan;
No useless friend to Senators and Peers:

Me moderate talents and a small estate
Fit for retirement's unambitious shade,
Nor envy I who near approach the throne;
But joyful see thee mingle with the Great,
See thy deserts with due distinction paid,
And praise thy lot, contented with my own,

SON-

SONNET XIII.

To the ſame.
Written in a fit of SICKNESS.

TRUST me, Dear *Wray*, not all theſe three months' pain,
Though tedious ſeems the time in pain to wear,
Nor all thoſe reſtleſs nights, through which in vain
I've ſought for kindly ſleep to lull my care;

Not all thoſe lonely meals, and meagre fare,
Unchear'd with converſe of a friendly gueſt;
This cloſe confinement, barr'd from wholeſome air
And exerciſe, of medicines the beſt;

Have ſunk my ſpirits, or my ſoul oppreſs'd:
Light are theſe woes, and eaſy to be born;
If weigh'd with thoſe, which rack'd my tortur'd breaſt
When my fond heart from *Amoret* was torn;
So true that word of *Solomon* I find——
"No pain ſo grievous as a wounded mind."

SON-

SONNET XIV.

O Sacred Love of Country! pureſt flame,
That wont in *Britons'* honeſt hearts to blaze,
And fire them to achieve high deeds of praiſe,
Which earn the guerdon of eternal fame;

If aught of thee remain, beſide the name
And ſemblance vain, to theſe degenerate days;
With all the effulgence of thy heavenly rays
Shine forth, and daſh the ſpurious Patriot's clame;

That bold bad man, who bellowing in the cauſe
Of truth and virtue, and with fraudful ſkill
Winning the giddy changing multitude,
Warps on the wind of popular applauſe
To private wealth and power; pretending ſtill
With hard unbluſhing front the public good.

SON-

SONNET XV.

To the Honorable CHARLES YORKE.

CHARLES, whom thy Country's voice applauding calls
To *Philip*'s honorably vacant ſeat;
With modeſt pride th' awakening ſummons meet,
And riſe to glory in St. *Stephen*'s walls;

Nor mean the honor, which thy Youth befalls,
Thus early clam'd from thy lov'd learn'd retreat,
To guard thoſe ſacred Rights, which elevate
Britain's free ſons above their neighbor thralls:

Let *Britain*, let admiring *Europe* ſee
In thoſe bright Parts, which yet too cloſe confin'd
Shine in the circle of thy friends alone,
How ſharp the ſpur of worthy Anceſtry,
When kindred Virtues fire the generous mind
Of *Somers*' Nephew, and of *Hardwicke*'s Son.

SONNET XVI.

To ISAAC HAWKINS BROWNE, *Esq*;

HAWKINS, whose lips the Muses have imbued
With all the sweetness of th' Aonian spring;
Whom emuling I deftly learn'd to sing,
And smoother tune my numbers rough and rude;

Truce with the jangling Law's eternal feud,
It's subtile quirks, and captious cavilling;
Unlike the Muse's gentle whispering,
Which leads the Heaven-taught Soul to Fit and Good:

Thee more beseems in Eloquence' fair field,
The Senate, war with Faction's chiefs to wage,
Bare the Mock-Patriot's ill dissembled crime,
Nor let fair Truth to feigned seeming yield;
With thy sweet Lyre to catch the list'ning Age,
And sing thy Trimnell's charms in deathless rhyme.

SON-

SONNET XVII.

To the ſame.

ONCE more, my *Hawkins*, I attempt to raiſe
My feeble voice to urge the tuneful ſong
Of that ſweet Muſe, which to her Country's wrong
Or ſleeps, or only wakes to *Latian* lays;

Great is the merit, well-deſerv'd the praiſe
Of that laſt Work, where Reaſoning juſt and ſtrong
In charming verſe thy name ſhall bear along
To learned foreiners, and future days:

Yet do not Thou thy native language ſcorn;
In which great *Shakeſpear*, *Spenſer*, *Milton* ſang
Such ſtrains as may with *Greek* or *Roman* vie:
This cultivate, raiſe, poliſh and adorn;
So each fair Maid ſhall on thy numbers hang,
And every *Briton* bleſs thy melody.

SON-

SONNET XVIII.

To the Right Honorable the Lord HARDWICKE,
Lord CHANCELLOR.

O THOU, to ſacred *Themis'* awful throne,
And the chief ſeat among the crowned Peers,
The Nation's laſt reſort, in early years
Rais'd by thy high deſert; Not this alone,
Nor all the Fame thy Eloquence has won,
Though *Britain*'s counſils with ſucceſs it ſteers,
And the rough *Scot* it's diſtant thunder fears,
Rank Thee ſo high above compariſon,

As that prime bliſs, by which thy heart is warm'd,
Thoſe numerous pledges of thy nuptial bed;
Who back reflect a luſtre on their Sire,
Taught by thy lore, by thy example form'd,
With ſteady ſteps the ways of glory tread,
And to the palm of virtuous praiſe aſpire.

SON-

SONNET XIX.

To his Grace THOMAS *Archbiſhop of* Canterbury.

PRELATE, whoſe ſteady hand, and watchful eye
The ſacred veſſel of Religion guide,
Secure from Superſtition's dangerous tide,
And fateful Rocks of Infidelity;

Think not, in this bad age of obloquy,
When Chriſtian virtues Chriſtians dare deride,
And worth by Party-zele alone is tried,
To 'ſcape the poiſon'd ſhafts of calumny;

No—though the tenor of thy blameleſs life,
Like His, whoſe flock is to thy care conſign'd,
Be ſpent in teaching Truth and doing Good;
Yet, 'mongſt the Sons of Bigotry and Strife,
Thou too, like Him, muſt hear thy Good malign'd,
Thy Perſon ſlander'd, and thy Truths withſtood.

SONNET XX.

To the Right Honorable the Lord WILLOUGHBY *of* Parham.

PARHAM, if worth concel'd in reaſon's doom
From want of worth be only once remov'd;
Nor can thoſe virtues be eſteem'd and lov'd,
Which liſtleſs ſleep as in the ſilent tomb;

No longer let thy youthful years conſume
In ſhy retirement; Thee long ſince behov'd,
In public life, with courage unreprov'd,
To ſhew thoſe worths, which bloom ſo fair at home:

When Virtue, wanting to herſelf, will ſhroud
Behind the veil of ſhameface'd baſhfulneſs
Thoſe charms, which Action ſhould produce to view;
No wonder if the forward, bold, and loud,
In this world's buſtling ſcene, before her preſs,
Uſurp her name, and rob her of her due.

SON-

SONNET XXI.

For the Root-Houſe at WREST.

STRANGER, or gueſt, whome'er this hallowed grove
Shall chance receive, where ſweet contentment dwells,
Bring here no heart, that with ambition ſwells,
With avarice pines, or burns with lawleſs love:

Vice-tainted Souls will all in vain remove
To ſylvan ſhades, and hermits' peaceful cells,
In vain will ſeek retirement's lenient ſpells,
Or hope that bliſs, which only good men prove:

If heaven-born truth, and ſacred virtue's lore,
Which chear, adorn, and dignify the mind,
Are conſtant inmates of thy honeſt breaſt,
If, unrepining at thy neighbor's ſtore,
Thou count'ſt as thine the good of all mankind,
Then welcome ſhare the friendly groves of Wreſt.

SONNET XXII.

To the Author of CLARISSA.

O MASTER of the heart, whoſe magic ſkill
The cloſe receſſes of the Soul can find,
Can rouſe, becalm, and terrifie the mind,
Now melt with pity, now with anguiſh thrill,

Thy moral page while virtuous precepts fill,
Warm from the heart, to mend the Age deſign'd,
Wit, ſtrength, truth, decency are all conjoin'd
To lead our Youth to Good, and guard from Ill:

O long enjoy, what thou ſo well haſt won,
The grateful tribute of each honeſt heart
Sincere, nor hackney'd in the ways of men;
At each diſtreſsful ſtroke their true tears run,
And Nature, unſophiſticate by Art,
Owns and applauds the labors of thy pen.

SON-

SONNET XXIII.

To the Author of Sir CHARLES GRANDISON.

SWEET Moraliſt, whoſe generous labors tend
With ceaſeleſs diligence to guide the mind,
In the wild maze of error wandering blind,
To Virtue Truth and Honor, glorious end

Of glorious toils! vainly would I commend,
In numbers worthy of your ſenſe refin'd,
This laſt great work, which leaves all praiſe behind,
And juſtly ſtyles You Of Mankind the Friend:

Pleaſure with profit artful while you blend,
And now the fancy, now the judgment feed
With grateful change, which every paſſion ſways;
Numbers, who ne'er to graver lore attend,
Caught by the charm, grow virtuous as they read,
And lives reform'd ſhall give you genuine praiſe.

SONNET XXIV.

To Miſs H. M.

SWEET Linnet, who from off the laurel ſpray,
That hangs o'er *Spenſer*'s ever-ſacred tomb,
Pour'ſt out ſuch notes, as ſtrike the Woodlark dumb,
And vie with Philomel's inchanting lay,

How ſhall my verſe thy melody repay?
If my weak voice could reach the age to come,
Like *Colin Clout*'s, thy name ſhould ever bloom
Through future times, unconſcious of decay:

But ſuch frail aid thy merits not require,
Thee *Polyhymnia*, in the roſeate bowers
Of high *Parnaſſus*, 'midſt the vocal throng,
Shall glad receive, and to her tuneful lire
Preſent; where, crown'd with amaranthine flowers,
The raptured choir ſhall liſten to thy ſong.

SONNET XXV.

To the moſt Honorable the Lady Marchioneſs GREY.

The Hermitage *at* TURRICK *to the* Root-Houſe *at* WREST.

THE Beechen Roots of wood-clad *Buckingham*
To *Bedford* Elms, their courteous breth'ren, ſend
Health and kind greeting, as from friend to friend,
And gladly join to celebrate their fame;

Beyond all roots above ground we proclame
You happieſt, deſtin'd all your days to ſpend
In *Wreſts* fair groves, and *Graia* to defend
From *Eurus'* blaſts, and *Phœbus* ſultry flame;

High Privilege to you, though dead, accorded,
Which every living tree with envy views!
We envy not, but pray for your ſtability;
Proud, that ourſelves by *Graia* are regarded,
At her command we not the fire refuſe,
But chearful blaze and burn with * *Affability*

* A cant word uſed by the Builders of the Root-houſe.

SONNET XXVI.

On the Edition of Mr. POPE's *Works with a Commentary and Notes.*

IN evil hour did *Pope*'s declining age,
Deceiv'd and dazzled by the tinſel ſhew
Of wordy ſcience and the nauſeous flow
Of mean officious flatteries, engage

Thy venal quill to deck his labor'd page
With ribbald nonſenſe, and permit to ſtrew,
Amidſt his flowers, the baleful weeds, that grow
In th' unbleſs'd ſoil of rude and rancorous rage.

Yet this the avenging Muſe ordained ſo,
When, by his counſil or weak ſufferance,
To thee were truſted *Shakeſpear's* Fame and Fate:
She doom'd him down the ſtream of time to tow
Thy foul, dirt-loaded hulk, or ſink perchance,
Dragg'd to oblivion by the foundering weight.

SONNET XXVII.

To Mr. WILSON WILLIAMS.

FRIEND of my Youth, Companion of my Age,
Who ſaw'ſt my riſing, ſeeſt my ſetting ſun,
And know'ſt how faſt the trembling minutes run;
Which lead me to this life's extremeſt ſtage,

Great is the power of Med'cine to aſſwage
Thoſe pains, which Nature gives us not to ſhun,
And much divine Philoſophy has done,
To teach us decently to bear their rage;

But there's a Balm, which Art nor Nature knows,
A Topic, by Philoſophy ne'er taught,
Which ſheaths th' acuteſt pains, and bids us ſmile
At Age, at Sickneſs, and all earthly woes;
A Conſcience free from ill; a mind well fraught
With Faith in Him, who will reward our toil.

SONNET XXVIII.

To GEORGE ONSLOW, *Esq*;

GOOD Son of the best Father, whose wise lore
And great example join thy breast to warm
With generous emulation to perform
That arduous task, which He has set before,

Mine own *George Onslow*, oft reflect that more
From thee the world expects, than from the swarm
Of gay, mistutored youths, who ne'er the charm
Of Virtue hear, nor wait at Wisdom's door:

View then the pattern with a steadfast eye,
By thy great Ancestors from Sire to Son
With a religious care transmitted down;
Firm to the cause of Truth and Liberty,
In their fair steps the race of Glory run,
Equal their worth, and equal their renown.

SONNET XXIX.

To W. HEBERDEN, M. D.

O *Heberden*, whoſe ſalutary care
Has kindly driven me forth the crouded Town
To *Turrick*, and the lonely Country down,
To breathe from *Chiltern* Hills a purer air,

For thouſands' ſakes may Heaven indulgent ſpare
Long, long thy uſeful life, and bleſſings crown
Thy healing arts, while well deſerv'd renown,
With wealth unenvied, waits thy toil and care:

And when this grateful heart ſhall beat no more,
(Nor long, I ween, can laſt my tottering frame,
But ſoon, with me, this mortal coil ſhall end)
Do thou, if Calumny again ſhould roar,
Cheriſh his memory, and protect his fame,
Whom thy true worth has made thy faithful friend.

SON-

SONNET XXX.

To the Reverend Mr. HARVY.

HARVY, dear Kinſman, who in prime of youth
(When Paſſions rule, or proud Ambition's call
Too oft miſleads our heedleſs ſteps to fall
From the fair paths of Virtue, Peace, and Truth,)

For erring Souls touch'd with a generous ruth,
Did'ſt vow thy ſervice to the God of All;
Anxious to reſcue free the captive thrall
From the old Serpent's deadly poiſonous tooth;

Great is the weight, important is the care,
Of that high office which thou made'ſt thy choice;
Be ſtrong, be faithful therefore to thy beſt,
Nor pains, nor pray'ers, nor fair example ſpare;
So thou ſhalt hear at laſt that chearing voice,
"Well done, good Servant, enter into reſt."

SONNET XXXI.

To the Reverend Mr. LAWRY.

LAWRY, whoſe bliſsful lot has plac'd thee near
To Wiſdom's houſe, where thou mayſt right-
ly ſpell
Of the beſt means in Virtue to excell;
Science, which never can be priz'd too dear:

Where thy Great Patron, though in life ſevere,
Is candid and humane, in doing well
Conſtant and zelous, ſtudious to repell
Evil by good, in word and deed ſincere:

In this fair mirror ſee thy duty clear,
Practice enforcing what his precepts teach;
This great example ſtudy night and day;
If faithful thus thy Chriſtian courſe thou ſteer,
Though ſuch perfection thou ſhould'ſt fail to
reach,
Thy generous effort ſure rewards will pay.

SONNET XXXII.

To the Editor of Mr. POPE's *Works.*

O Born in luckleſs hour, with every Muſe
And every Grace to foe! what wayward fate
Drives thee with fell and unrelenting hate
Each choiceſt work of Genius to abuſe?

Suffic'd it not with ſacrilegious views
Great *Shakeſpear*'s awful ſhade to violate:
And *His* fair Paradiſe contaminate,
Whom impious *Lauder* bluſhes to accuſe.

Muſt *Pope*, thy friend, miſtaken hapleſs bard!
(To prove no ſprig of laurel e'er can grow
Unblaſted by thy venom) muſt he groan,
Now daub'd with flattery, now by cenſure ſcarr'd,
Diſguis'd, deform'd, and made the public ſhew
In motley weeds, and colors not his own?

SON-

SONNET XXXIII.

To the Memory of JOHN HAMPDEN, *Esq*;

O *Hampden*, laſt of that illuſtrious line,
Which greatly ſtood in Liberty's dear cauſe,
Zelous to vindicate our trampled laws
And rights which *Britons* never can reſign,

From the wild clame of impious Right Divine,
Then when fell Tyranny with harpy claws
Had ſeiz'd it's prey, and the devouring jaws
Of that ſeven-headed Monſter, at whoſe ſhrine

The Nations bow, threaten'd our ſwift decay;
Neighbor and Friend, farewell—but not with Thee
Shall die the record of thy Houſe's fame;
Thy grateful Country ſhall it's praiſe convey
From age to age, and, long as *Britain's* free,
Britons ſhall boaſt in *Hampden's* glorious name.

SONNET XXXIV.

To Mr. NATHANAEL MASON.

NEPHEW, who ſoon deſign'ſt to paſs the Sea,
To fix the baſis of a uſeful trade;
With proſperous fortune be thy voyage made,
And ſafe return to home — if not to me;

Let theſe few precepts thy inſtructers be,
In diſtant climes thy friendleſs youth to aid;
Though intereſt, faſhion, ſecreſy perſuade,
Yet keep thy morals pure, and conſcience free:

In change of Countries God's all-ſeeing eye
Is every where the ſame, Virtue and Vice
Change not their nature; therefore be thou ware,
Shun follies haunts, and vicious company,
Leaſt from true goodneſs they thy ſteps entice,
And Pleaſure coil thee in her dangerous ſnare.

SON-

SONNET XXXV.

To Mr. J. PAICE.

JOSEPH, the worthy Son of worthy Sire,
Who well repay'ſt thy pious parents care
To train thee in the ways of Virtue fair,
And early with the Love of Truth inſpire,

What farther can my cloſing eyes deſire
To ſee, but that by wedlock thou repair
The waſte of death; and raiſe a virtuous heir
To build our Houſe, e'er I in peace retire?

Youth is the time for Love: *Then* chooſe a Wife,
With prudence chooſe; 'tis Nature's genuine voice;
And what ſhe truely dictates muſt be good;
Neglected once that prime, our remnant life
Is ſour'd, or ſadden'd, by an ill-tim'd choice,
Or lonely, dull, and friendleſs ſolitude.

SON-

SONNET XXXVI.

To the ſame.

"WITH prudence chooſe a Wife" — Be thy firſt care
Her Virtue, not confin'd to time or place,
Or worn for ſhew; but on Religion's baſe
Well-founded, eaſy, free, and debonair,

Next roſe-cheek'd Modeſty, beyond compare
The beſt coſmetic of the Virgin's face;
Neatneſs, which doubles every female grace;
And Temper mild, thy joys and griefs to ſhare;

Beauty in true proportion rather chooſe
Than color, fit to grace thy ſocial board,
Chear thy chaſte bed, and honeſt offſpring rear;
With theſe ſeek Prudence well to guide thy houſe,
Untainted Birth, and, if thy ſtate afford,
Do not, when ſuch the prize, for Fortune ſquare.

SON-

SONNET XXXVII.

On the Death of Miſs J. M.

YOUNG, fair, and good! ah why ſhould young and fair
And good be huddled in untimely grave?
Muſt ſo ſweet flower ſo brief a period have;
Juſt bloom and charm, then fade and diſappear?

Yet our's the loſs, who ill alas can ſpare
The bright example which thy virtues gave;
The guerdon thine, whom gracious Heav'n did ſave
From longer trial in this vale of care.

Reſt then, ſweet Saint, in peace and honor reſt,
While our true tears bedew thy maiden herſe;
Light lie the earth upon thy lovely breaſt;
And let a grateful heart with grief oppreſs'd
To thy dear memory conſecrate this verſe;
Though all too mean for who deſerves the beſt.

SONNET XXXVIII.

To——

"SWEET is the Love, that comes with willingneſs:"
So ſings the ſweeteſt Bard * that ever ſung;
Ten thouſand bleſſings on his tuneful tongue,
Who felt and plain'd true lovers' ſore diſtreſs!

Sweet were the joys, which once you did poſſeſs,
When on the yielding Fair one's lips you hung;
The ſorer now your tender heart is wrung
With ſad remembrance of her fickleneſs:

Yet let not grief and heart-conſuming care
Prey on your ſoul; but let your conſtant mind
Bear up with ſtrength and manly hardineſs;
Your worth may move a more deſerving Fair;
And ſhe, that ſcornful beauty, ſoon may find,
Sharp are the pangs that follow faithleſſneſs.

* Spenſer.

SON-

SONNET XXXIX.

To RICHARD RODERICK, *Esq*;

EQUALLY skilful or the Lyric string
To touch, and laugh in many a jocund lay,
Or against vice to rise with bold assay,
And Satire's burning brond with art to fling;

Roderick, why sleeps the Muse, while jolly spring
In frolic dance leads-up the blooming May,
And the sweet Nightingales on every spray
Take the ear prisoner with their carolling?

Or, if thy verse a higher theme demand,
Mark the Mock-patriot, deck'd in proud array
Of borrow'd virtues, which his soul ne'er knew,
Scattering fell poison through the cheated land;
And, while to private power he paves his way,
Dazzling with public good the blinded crew.

SONNET XL.

To SHAKESPEAR.

SHAKESPEAR, whoſe heart-felt ſcenes ſhall ever give
Inſtructive pleaſure to the liſtening age;
And ſhine unrival'd on the *Britiſh* ſtage
By native worth and high prerogative;
When full of fame Thou did'ſt retire to live
In ſtudious leiſure, had thy judgment ſage
Clear'd-off the rubbiſh caſt on thy fair page
By Players or ignorant or forgetive *——
O what a ſea of idly ſquander'd ink,
What heaps of notes by blundering critics penn'd
[The dreams of ignorance in wiſdom's guiſe]
Had then been ſpar'd! nor *Knapton* then, I think,
And honeſt *Draper* had been forc'd to ſend
Their dear-bought reams to cover plums and ſpice.

* See 2 HENRY IV. Act 4. Vol. III. P. 511. *Theob.* 1ſt Edit.

SONNET XLI.

To the Rev. Mr. SHAW, *Rector of* Beirton.

O FRIEND, in ſad affliction's uſeful ſchool
Long train'd and tutor'd, hard to humane ſenſe,
And dark appear th' awards of Providence,
Though Truth and Goodneſs be their conſtant rule;
The word of Truth has ſaid, and reaſon cool
Subſcribes, that wiſe and kind Omnipotence
Does oft the bitter cup in love diſpenſe;
While draughts of pleaſure lull the proſperous fool:
Omniſcience knows, and Goodneſs will beſtow,
What's righteſt, fitteſt, beſt; let humble man
With faith and patience bow ſubmiſſive down,
Secure, that GOD delights not in our woe;
And, when we have meaſure'd out this life's ſhort ſpan,
If ſore the trial, bright will be the crown.

SONNET XLII.

To Miss ——

SWEET are the charms of shamefac'd Modesty,
When, coyly shy of well deserv'd applause,
She veils her blushing cheek, and meek withdraws
From general notice and the public eye;
But therefore shall exalted worth still lie
Lost in oblivion? This the sacred laws
Of Justice, the regard to Virtue's cause,
And honor of the lovely Sex deny;
Wherefore are giv'n the Muse-inspired lays,
The Poet's lofty song, but to rehearse
The fair deserts of past or present days,
And bashful merit's doubting eye to raise?
Ill he deserves the powers of tuneful verse,
Who can see Virtue, and forbear to praise.

SON-

SONNET XLIII.

MY gracious GOD, whoſe kind conducting hand
Has ſteer'd me through this Life's tumultuous ſea,
From many a rock, and many a tempeſt free,
Which prudence could not ſhun, nor ſtrength withſtand,

And brought at length almoſt in ſight of land,
That quiet haven where I long to be,
Only the ſtreights of Death betwixt, which we
Are doom'd to paſs, e'er reach the heav'nly ſtrand;

Be this ſhort paſſage boiſterous, rough, and rude,
Or ſmooth, and calm—Father, thy Will be done——
Support me only in the troublous ſtour;
My ſins all pardon'd through my Saviour's blood,
Let Faith, and Hope, and Patience ſtill hold on
Unſhaken, and Joy crown my lateſt hour!

SONNET XLIV.

To MATTHEW BARNARD*,

MATTHEW, whoſe ſkilful hand and well-worn ſpade
Shall ſoon be call'd to make the humble bed,
Where I at laſt ſhall reſt my weary head,
And form'd of duſt again in duſt be laid;

Near, but not in the Church of GOD, be made
My clay-cold cell, and near the common tread
Of paſſing friends; when number'd with the dead,
We're equal all, and vain diſtinctions fade:

The cowſlip, violet, or the pale primroſe
Perhaps may chance to deck the verdant ſweard;
Which twiſted briar or haſle-bands entwine;
Symbols of life's ſoon fading glories thoſe——
Do thou the monumental hillock guard
From trampling cattle, and the routing ſwine.

10 JY 57

* The Sexton of the Pariſh.

SONNET XLV.

To the Right Honorable Mr. ONSLOW, *with the Collection of* SONNETS.

THOU, who ſucceſſive in that honor'd Seat
Preſid'ſt, the feuds of jarring Chiefs to 'ſwage,
To check the boiſterous force of Party rage,
Raiſe modeſt worth, and guide the high debate;

Sometimes retiring from the toils of State,
Thou turn'ſt th' inſtructive *Greek* or *Roman* page,
Or what our *Britiſh* Bards of later age
In ſcarce inferior numbers can relate:

Amid this feaſt of mind, when "Fancie's Child,"
Sweet *Shakeſpear*, raps the Soul to virtuous deed,
When *Spenſer* warbling tunes his Doric lays,
Or the firſt Man from Paradiſe exil'd
Great *Milton* ſings; can aught my ruſtic reed
Preſume to ſound, that may deſerve thy praiſe?

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